



THE NEW YORK



DRAMATIC MIRROR.

VOL. XXIII., No. 593.

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PRICE TEN CENTS.

A WAVE OF PATRIOTISM

SWEEPS THROUGH THE AMERICAN THEATRES.

THE MIRROR'S MOVEMENT ENDORSED BY STATESMEN, SOLDIERS, THE PRESS AND THE PEOPLE—IN SCORES OF THEATRES THE NATIONAL ANTHEM IS NOW PLAYED NIGHTLY—THE IDEA SPREADS LIKE WILDFIRE—PROGRESS OF THE WORK.

The man that hath not music in himself, Nor is not moved with concourse of sweet sounds, Is fit for treason, stratagems, and spoils; The motions of his spirit are dull as night, And his affections dark as Erebus: Let no such man be trusted.

—Shakespeare.

The strains of "The Star Spangled Banner" are nightly rousing patriotic thoughts and stirring the souls of thousands of theatre-goers. The efforts of THE DRAMATIC MIRROR to institute the custom of playing the national anthem in the theatres of the United States are meeting with signal success. The appeal we published last week has elicited a noble response, and what one of our contemporaries described as "a seemingly chimerical idea," has taken immediate hold on the profession, the public and the press, and is producing the most gratifying results. It is distinctly evident that the suggestion and the manner in which it was put into active and practical operation are timely.

Letters and telegrams are reaching us hourly from theatres and traveling managers, telling us that it has been adopted.

In order to secure an expression of opinion from the most prominent men of the nation—men whose words would carry weight and are well worth recording—personal letters enclosing a proof-sheet of THE MIRROR's editorial, were sent to a selected list of eminent personages, embracing noted statesmen and military leaders, requesting a brief statement of their views on the subject. The promptness with which these letters were answered by men whose names have become household words throughout the United States amply attests the importance attached to the movement by the people's officers and representatives.

"It will be an excellent practice," writes the Admiral of the Navy, "to play the national air at the conclusion of each theatrical performance."

"I am in hearty sympathy with your movement," writes the General of the Army.

"I am pleased to learn of the patriotic movement organized by THE DRAMATIC MIRROR," writes the Vice-President of the United States.

And thus we might quote the approval of any number of illustrious citizens.

Equally gratifying is the immediate and hearty co-operation of a long list of theatre managers and managers of traveling companies, which is plainly indicative of the active interest displayed in the movement by the dramatic profession in general. In many instances telegrams of good-will, announcing the adoption of the custom, have been forwarded to us by local managers and correspondents. Of these we have reprinted in another column as many as our crowded space would permit.

Nothing could be more conclusive of the unity of our nation and the universal love for the Stars and Stripes than the enthusiastic reception of THE MIRROR's suggestion to introduce the playing of "The Star Spangled Banner" at the close of theatrical performances. Ere long the national anthem will be played nightly throughout the length and breadth of the United States.

In reply to THE MIRROR's letter to President Harrison, the following has been received from Private Secretary Halford:

EXECUTIVE MANSION,
WASHINGTON, May 1, 1890.

Harrison Grey Fiske, Esq.,

MY DEAR SIR.—Your letter of the 1st instant, addressed to the President, has been received and had attention. You will appreciate that the President is so pressed with work at this time as to make it impossible for him to form any opinion for publication.

lication. In the address he delivered at the Centenary banquet in New York you will find an expression regarding the more general display of the American flag. It would give an indication of his sympathy with any movement tending to bring constantly before the public the suggestion of patriotism.

It seems to me, for myself, that your idea is a most excellent one, and if the custom observed in other countries of an audience rising during the performance of a national anthem could be coupled with it, it would not be amiss.

Very truly yours,

E. W. HALFORD,

Private Secretary.

Vice-President Morton endorses the movement in the following words:

VICE-PRESIDENT'S CHAMBER,
WASHINGTON, D. C., May 3, 1890.

Harrison Grey Fiske, Esq.,

DEAR SIR.—I am in receipt of your note of the 1st instant, and am pleased to learn of the patriotic movement, organized by THE DRAMATIC MIRROR, to establish the custom of playing "The Star Spangled Banner" at the conclusion of the performance in all the theatres in the United States. It will certainly tend to stimulate and increase love of country and admiration for the national flag.

Very truly yours,
LEVI P. MORTON.

Postmaster General Wanamaker answers briefly, but to the point:

OFFICE OF THE POSTMASTER-GENERAL,
WASHINGTON, D. C., May 1, 1890.

Mr. Harrison Grey Fiske, Editor Dramatic Mirror: MY DEAR SIR.—I thank you for your letter of this date with its enclosure. I consider the suggestion most excellent.

Yours truly,
JNO. WANAMAKER.

The Mayor of New York, whose sympathies are never appealed to vainly in behalf of patriotic objects, writes:

MAYOR'S OFFICE,
NEW YORK, May 3, 1890.

Harrison Grey Fiske, Esq., Editor Dramatic Mirror:

MY DEAR SIR.—I am in receipt of your esteemed favor of the 1st inst., with reference to the movement now under way toward establishing the custom of playing the national anthem at the conclusion of theatrical performances in this country.

I need only say that I am strongly in sympathy with any movement having for its end the encouragement of sentiments of patriotism in our citizens. Should the custom be adopted it will, I am sure, meet at once with the popular approval, and I beg now to offer you the assurance of my hearty endorsement of the movement. Believe me to be

Very truly yours,
HUGH J. GRANT,

Mayor.

Admiral Porter, the chief of our Navy, sends the following eloquent communication, which cannot fail to help along the idea:

OFFICE OF THE ADMIRAL,
WASHINGTON, D. C., May 3, 1890.

Harrison Grey Fiske, Esq.,

DEAR SIR.—Nothing in literature is dearer to the American heart than the song of "The Star Spangled Banner," written by Francis S. Key during the bombardment of Fort Mifflin.

At the time it was written the words and music were received with unbounded enthusiasm, and the name of the patriotic author is enshrined in the hearts of his countrymen.

Few songs are so well calculated to arouse enthusiasm. Under the folds of "The Star Spangled Banner" thousands who in their native country were denied civil and political rights have proved their devotion to the land of their adoption, and the song, as well as the flag, should be as dear to every naturalized citizen as to those born upon American soil.

We have in the navy a custom every morning in port when the flag is hoisted for every officer and man to rise, face the flag and take off his hat while the band plays "The Star Spangled Banner."

The same ceremony is observed at sunset, when the flag is slowly lowered to the deck, folded up and put away for the night.

The first thing heard in the morning and the last thing at night is "The Star Spangled Banner" and the ship's company retire to rest under the inspiration of the music, ready to hail the emblem of the nation on the morrow when it shall again be hoisted at the peak.

The officers and men of the Navy are not usually considered sentimentalists, but they love their flag and the beautiful song that has accompanied it through years of storm and strife.

Why should not the theatre follow the custom of the Navy in honoring the flag and paying tribute to the beautiful production of our American poet?

It will be an excellent practice to play the national air at the conclusion of each theatrical performance and I think it would be well for every theatre to have our country's flag festooned above the curtain, so that from youth to age everyone would have as much as possible before his eyes, the emblem of our liberties.

The love of the flag should be inculcated as part of a boy's education, for without that inspiration neither children nor adults will ever attain that high standard of patriotism which will render them capable of making sacrifices for the good of their country.

The people of the United States should ever remember the deeds of our Revolutionary forefathers which gave birth to the flag and caused to us and to millions yet unborn the benefits which have made our nation so prosperous and renowned.

The substitution of "The Star Spangled Banner" for the trifling airs that are sometimes played on public occasions would be the commencement of a new era in the musical history of our country, and theatre-goers would carry away with them the remembrance of one of the most soul-stirring airs that was ever attached to a national song.

Very respectfully yours,

DAVID D. PORTER, Admiral.

The head of the United States army also gives the movement his unqualified endorsement, coupling with it a suggestion:

HEADQUARTERS OF THE ARMY,
WASHINGTON, D. C., May 3, 1890.

Mr. Harrison Grey Fiske, Editor Dramatic Mirror: DEAR SIR.—I am in hearty sympathy with your "movement toward establishing the custom of playing 'The Star Spangled Banner' nightly at the conclusion of the performance in all the theatres in the United States."

If I was to venture a suggestion it would be simply that other patriotic airs might frequently be played in lieu of the national anthem, to prevent possible monotony and enhance the effect.

Yours very truly,
J. M. SCHOFIELD.

General Howard, who commands the Division of the Atlantic, sends this letter, the concluding sentiment of which might well be adopted as the motto of the movement:

HEADQUARTERS DIVISION OF THE ATLANTIC,
GOVERNORS ISLAND,
NEW YORK CITY, May 3, 1890.

Harrison Grey Fiske, Esq.,

MY DEAR SIR.—My mind has never settled upon any one piece of music with appropriate words as constituting our "national air," yet, among the several airs which are always inspiring, I know of none we would be more unwilling to do without than "The Star Spangled Banner."

If theatres, operas, and concerts would close with this air, and the school sessions open or close with "America," a large expression would thus be given, or encouraged, to patriotic feeling.

National anthems strengthen and unify national sentiment.

Very truly yours,
O. O. HOWARD,

Major General U. S. A.

General Meigs, one of our nation's heroes, writes thus:

WASHINGTON, D. C., May 3, 1890.

Harrison Grey Fiske,

MY DEAR SIR.—I cordially approve your proposal to attempt to establish the custom of closing all public places of amusement in our country with "The Star Spangled Banner."

I believe that this august daily reminder to the public, young and old, of the history of the country in which we are happy enough to find our lots cast, must have a good effect in cherishing love of country and patriotism in natives and inducing it in those who come to us from foreign lands.

Respectfully, your obedient servant,

M. C. MEIGS,

Brigadier General, retired.

Following is the reply of General Rosecrans:

TREASURY DEPARTMENT,
WASHINGTON, D. C., May 3, 1890.

Harrison Grey Fiske, Esq.,

DEAR SIR.—Great is the force of habit. It smooths the ways of good action and enables individuals, by a succession of comparatively slight efforts, to store up force sufficient to carry through actions important for public and private well-being.

Your efforts to use this force to arouse patriotic feelings among the great body of playgoers by establishing the habit of closing evening performances with the "Star Spangled Banner," rendered by the orchestra, is a noble one, and I thank you especially for calling my attention to the movement.

Very truly yours,
W. S. ROSECRANS.

General Horace Porter considers the custom as good as established. Here is his letter on the subject:

15 BROAD STREET,
NEW YORK, May 3, 1890.

Harrison Grey Fiske, Esq.,

DEAR SIR.—I received your note and the slip you were good enough to enclose in regard to playing "The Star Spangled Banner" at the theatres after the close of the performance.

I am so pressed at the moment that I cannot give you any extended views on the subject; but they would not be of much avail, as the practice seems already well inaugurated, from the theatres which you name as having expressed a determination to carry out the idea. Yours very truly,

HORACE PORTER.

General Sickles could not have said more than this, if he had written a volume:

SHERIFF'S OFFICE,
CITY AND COUNTY OF NEW YORK,
May 4, 1890.

To the Editor of the Dramatic Mirror:

DEAR SIR.—All right. Give us the national anthem every night!

DANIEL E. SICKLES.

The views of Colonel Wilson who is the superintendent of the West Point Military Academy will be read with interest:

U. S. MILITARY ACADEMY,
WEST POINT, N. Y., May 3, 1890.

Harrison Grey Fiske, Esq., Editor Dramatic Mirror:

MY DEAR SIR.—I cordially agree with you in your efforts to bring more frequently before our people the grand old notes of our national anthem.

For myself, whenever I hear it, I feel inclined to rise and remove my hat.

I believe it is the custom of the officers of the

British service to rise and bow when "God Save the Queen" is played, and similar recognition, I am informed, is given by officers of the Brazilian service when they hear their national anthem.

I think such a custom in reference to our own "Star Spangled Banner" might well be adapted by our people, for if there is one thing above another that awakens in an American the fervent spirit of pure patriotism it is a reference to our national ensign. Yours very truly,

JOHN M. WILSON,

Colonel of Engineers,

Superintendent U. S. Military Academy.

The Hon. Warner Miller thinks it will be a powerful agent in fostering patriotism. This is his reply to our request for his views:

NEW YORK, May 3, 1890.

Harrison Grey Fiske, Esq.,

DEAR SIR.—Allow me to thank you for the movement you have started to establish the custom of playing "The Star Spangled Banner" nightly at the conclusion of the performances in all the theatres of the United States.

I am sure this movement will meet with the hearty approval of all our people. This, together with the proposition to put the flag in all our public schools will be powerful agencies for cultivating the patriotic sentiments of our people.

Yours truly,
WARNER MILLER.

The Hon. Thomas C. Platt cherishes the hope that the custom will reclaim our Anglo-maniacs. Here are his opinions on the subject:

FIFTH AVENUE HOTEL,
NEW YORK, May 4, 1890.

Harrison Grey Fiske, Esq., Editor Dramatic Mirror:

DEAR SIR.—I believe that the effort which you are making to establish the custom of playing "The Star Spangled Banner" nightly at the conclusion of the performance in all the theatres in the United States will elicit a hearty response from every patriotic American throughout the broad land.

Any movement which tends to increase the popular devotion of the "old flag" and to intensify the love for our glorious country should be encouraged.

All other lands take pains to cultivate these ideas and methods. Americans seem always too busy to be sentimental, but no other people more quickly responds to the inspiration of the music of our national air.

I am of the opinion that the moral effect of a general movement in the direction you indicate will be very great, not only upon the minds of our own people, but upon the "strangers within our gates," and upon the oppressed of other lands who come to join in the "chorus of the free."

Possibly it may restore to reason that growing army of Anglo-maniacs who glory in the melody of "God Save the Queen," forgetful of "The Star Spangled Banner" which has made and enriched them.

Yours truly,
THOMAS C. PLATT.

THE MIRROR thanks these distinguished men, individually and collectively, for their valuable assistance in promoting the work it has set out to accomplish:

THE ANTHEM IN NEW YORK.

In the various New York theatres when "The Star Spangled Banner" was played on Monday night, and it was played in nearly all of them, the strains of our national anthem were received with enthusiasm.

When the curtain fell on the last act of A Parisian Romance at the Madison Square Theatre, those who had not heard about the contemplated introduction of this pleasing custom made the usual preparations for hasty departure, but turned back and lingered with evident satisfaction depicted on their faces, to listen to the stirring strains of the national air.

A great deal of patriotic enthusiasm was bestowed on the playing of the national anthem at the Grand Opera House. Indeed, many members of the audience broke out in hearty cheers.

An equal amount of enthusiasm was accorded it at the Windsor and Third Avenue Theatres, and the audiences remained until the very last note had been played. The boys in the gallery kept time to the music with their feet, and quite a contingent of the "gods" sang the chorus with fervid patriotism.

As the audience filed out of Tony Pastor's and the band struck up "The Star Spangled Banner," many were evidently taken by surprise. Then came a burst of applause and cheers, and the audience went home evidently well-pleased with the patriotic innovation.

As the curtain fell on the last act of Booties' Baby at the Peoples' Theatre, the orchestra played "The Star Spangled Banner." With the first strains of the anthem the audience arose, without making any demonstration, and filed slowly into the aisles. Aside from

[CONTINUED ON EIGHTH PAGE.]

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CURRENT AMUSEMENTS.

BROADWAY—Castles in the Air, S. S. CASINO—The Grand Duchess, S. S. DALY'S THEATRE—Diana Vernon, S. S. GRAND OPERA HOUSE—Havoc, S. S. HORTON AND HALL—Variety and Burlesque, S. S. LYCEUM THEATRE—The Country Girl, S. S. PROCTOR'S AND ST. THEATRE—The Hunchetta, S. S. STAR THEATRE—The Sorcerer, S. S. TONY PASTORS—Pardon's Own Minstrels, S. S. THIRD AVENUE—Dorling and Hanson, S. S. UNION SQUARE THEATRE—The Country Fair, S. S.

A VALUABLE NEW FEATURE.

FOR the purpose of furnishing theatre managers throughout the country with a speedy, economical and effective method of announcing such unfilled dates as they may have to offer traveling companies, from time to time, THE DRAMATIC MIRROR has opened a special department in its business columns for the advertising of open time.

This matter is presented as a distinct feature. The charge for insertion is governed by the following very moderate

RATES.

ONE ANNOUNCEMENT (giving name of town and theatre, with one open date) 50 CENTS. FOR EACH ADDITIONAL DATE - 25 CENTS.

Subsequent insertions at same rates.

We propose to make this feature of special value. It will be seen promptly and regularly by all traveling managers. The excellence of such a medium of communication, taken in connection with the very low rates, obviously commends itself to sagacious theatre managers.

THE WORTHY WILL SUFFER.

THE season of the year has come when poets inundate magazine offices with sonnets and rondeaux about dainties and buttercups, and the horn of the tully-ho is heard in the land.

But with the crocuses has come that hydra-headed monster, the Professional Benefit.

It has overspread theatrical New York and beneficiaries are "thick as sprats," as Gilbert puts it; or, to speak more plainly, thick as our ward politicians about election time.

The theatrical benefit has become a well-developed nuisance, and it is plain as the proverbial pikestaff that when every bill-poster and icewater boy in the business is popping up for a "benefit," at given times, the custom will become so commonized that people will regard all such performances with suspicion, and those really in need and deserving will suffer thereby.

JOIN THE PROCESSION.

THERE is but one sentiment regarding THE DRAMATIC MIRROR's idea to make the playing of the national anthem the closing ceremony in the theatres of the United States, and that sentiment is one of hearty approval.

The soldiers, the statesmen, the press, the representatives of the people, and the people themselves unite in endorsing the movement and demanding that "The Star Spangled Banner" shall be heard in all places of amusement.

It is destined to be a universal custom.

In the ample account of the progress of our endeavor there will be found letters emphatically endorsing it from a number of our leading men, including the Vice-President, the Postmaster-General, the Commander of the Army, Admiral PORTER, Major-General HOWARD, General MEIGS, General ROSECRANS, General PORTER, General SICKLES, Colonel WILSON, Mayor GRANT, the Hon. WARNER MILLER and the Hon. THOMAS C. PLATT. The ardent patriotism manifested in their communications should fire the heart of every theatrical manager who has hesitated to adopt the anthem. They speak for American sentiment, for American loyalty and reverence, and for the American people.

We also publish a list of the managers who instituted the glorious ceremony on last Monday night and who have promised to permanently continue it. Their example will stimulate others, and we expect to be able to publish a large number of additions next week.

Join the procession! Swell the mighty chorus until it resounds from ocean to ocean! Give us the national anthem every night!

A CONVENTIONAL VIEW.

HOW far custom regulates the popular idea of morality it is sometimes difficult to comprehend, but that outside of certain cardinal principles recognized and established by all civilized peoples custom has something to do with it, no careful observer, no one familiar with the world's history, will gainsay. The sins that landed the sinner in the stocks or sent him to the whipping-post in the days of our austere New England forefathers are accounted no sin at all in this generation. Yet who shall say that because women are no longer burned for witches and men sent to the whipping-post for laughing on Sunday that we are more hardened or less moral to-day than we were in the era of Sir WILLIAM PIPPS and COTTON MATHER?

But these differences are neither permitted nor understood by the Albany Journal, which takes us to task for saying that a community should be allowed to exercise its own judgment in the matter of spending Sunday—to make it a day of rest, of worship, or of innocent recreation as a majority of its members prefer. The Journal does not think we reason well in asserting that if a foreign population like that of Cincinnati demands Sunday amusements the satisfaction of such demand should be permitted.

"Because a thing is morally right or wrong," says the Journal, "is a sufficient reason for defending or rejecting it, and he who stands on this ground longest will longest hold his own." To this sentiment we heartily subscribe; but so far as Sunday theatricals in Cincinnati are concerned, who has demonstrated that they are morally wrong? Not the Journal, most assuredly, for on this point it is discreetly silent.

We do not enact Sunday laws compelling people to go to church three times a day, or directing them to accept a particular religious faith, or prohibiting them from walking or driving in the streets, or forbidding them to read newspapers or novels, or preventing them from relating anecdotes, or ordering them to wear stove-pipe hats, or anything of that sort. Then why should the Ohio Legislature pass laws denying the large body of foreign citizens in Cincinnati such rational and harmless Sunday entertainment as they demand, and have been accustomed to enjoy?

The theatre cannot be placed on a par with the saloon. The latter is the enemy of society; its closure on Sunday, when a large class of drinking men is idle, is a measure that the interests of public peace and morality require. But there is no more reason in compelling the theatres to close up on Sunday in Cincinnati than there is in barring the doors of the Metropolitan Museum of Art in New

York. Both provisions are opposed to the needs, the desires and the comfort and happiness of the people in the two cities.

The most advanced theologians and public-moralists agree that the word "rest," as applied to Sunday, does not necessarily imply a state of vacuous idleness. It is necessary that the toiler should abstain from labor one day in the week, but it should be left to him individually to decide whether he will consume that time in praising God, or in seeking agreeable relaxation such as the theatre affords, or both, as the case may be.

The Journal, in passing, remarks that THE MIRROR "exercises much 'reasonable sweetness' on all occasions, but it cannot expect every one to always agree with it."

We don't.

But we certainly expect every one, the Journal included, to reach that state of normal mental vision which permits the simple truth to be seen and felt without the aid either of spectacles or of raised letters.

A RICH MAN CHANCE.

IF Mrs. THURBER had invested her energy and the subscriptions of her wealthy friends in the establishing and endowing of a national theatre in New York city, instead of in the American opera bubble, something tangible, valuable and permanent might have resulted.

The only hope we have of a national theatre lies in the uncertain chance of some millionaire citizen choosing that form of monument to his memory. We have hospitals, art galleries, libraries and charitable institutions in plenty. Let us now have a feasible prototype of the Comédie-Française.

The ASTOR, VANDERBILT or GOULD who, with a small part of his fortune, creates a temple for the drama, which shall be independent of pecuniary support and maintained on a truly artistic plane, will fix a dramatic standard, found a genuine dramatic drama, lift the art of acting in this country to its legitimate elevation, and leave a legacy to posterity that will make his name immortal.

The chief difficulty seems to be that none of our rich men is likely to regard the stage of sufficient importance to merit such a distinction.

"GAGGING" AGAIN.

THE practice of "gagging" is made the subject of editorial condemnation in a recent issue of the Boston Post. The writer expresses the opinion that "however much 'gags' may amuse the run of spectators, who are too often indiscriminating in their judgment of the drama, they are in every way so obviously inartistic that the duty of the critic seems plain." These condemnatory remarks were apparently provoked by the praise accorded to FRANCIS WILSON by the musical critic of the New York Times for his "verbal embroidery" of The Gondoliers.

In our criticism of Mr. WILSON's recent matinee performance of this opera at Palmer's Theatre, we called attention to the fact that the audience seemed to greatly enjoy his marginal notes to the text provided by W. S. GILBERT. There is no doubt that the authentic version of The Gondoliers failed most dismally in New York. It is equally certain that Mr. WILSON "gagged" the opera almost beyond recognition, and that it was rather owing to the comedian's personal comicality than to any intrinsic wit that these interpolations were deemed amusing. Even the musical critic of the Times admits that Mr. WILSON's additions were not remarkably witty, and that no one else could create laughter with them. Hence, it would appear as if the Boston Post were rather severe in its logical sarcasm when, in referring to the Times' criticism, it maintains that "the inevitable conclusion to be drawn from these naive remarks is that we have in the person of Mr. FRANCIS WILSON a man whose command of wit is greatly superior to that of Mr. GILBERT's, and who, indeed, ought to be writing brilliant libretti instead of singing and speaking them."

While we have no desire to commend the habit of "gagging" that has become so prevalent in comic opera, we must admit that the provocation in the case of The Gondoliers was very great. Whatever merit may have been conceded for Mr. GILBERT's libretto in Great Britain, it is certain that its supply of humor was deemed very spasmodic by the average American audience. Still, if Mr. WILSON had valued his artistic reputation he

would have discarded the opera altogether instead of making a bullock of himself for the sake of box-office prosperity.

A CURIOUS CONDITION.

MR. RICHARD MANSFIELD made a goose of himself in Boston the other day in precisely the same way that Mr. GEORGE RIDDLE did some time ago, but with even less show of reason and considerably more display of choler.

Mr. MANSFIELD wrote a silly letter to a newspaper, in which he expressed his feelings in poor English regarding the critics who had criticised him not to his liking.

Mr. MANSFIELD is an actor of more than average talent in one or two branches of impersonation, but he is not the personage of one tithe the consequence, artistically or otherwise, that his over-fed and frequently conspicuous egotism conceives him to be. He evidently lives in an atmosphere of his own creating. It has the curious effect of swelling his proportions in his personal vision and dwarfing the importance of everything and everybody else.

A Malvolio-like awakening may come one day. When we come to think of it seriously, Mr. MANSFIELD is deserving of a certain amount of commiseration, after all.

AND now patriotic English journalists are complaining against the inroads of the clever writers across the channel whose works seem to be pushing the British drama into a very obscure corner. GEORGE R. SIMS says that French authors frequently receive less money for their wares at home than they do from the buyers of the English rights. However, he adds that "if the French drama is better than the English, and the English dramatists are content to earn their living as translators and adapters for foreign play-brokers, it is no concern of anyone's." But Mr. SIMS' attitude toward the whole question appears to imply that he does consider it of some concern to those that take a genuine interest in the English stage.

THE young members of a Methodist Church in Reading, Pa., are rebelling at the sweeping denunciation of the stage recently launched by their pastor, an old-time bigot of the fiery description. These young people are said to be displaying their disapproval by absenting themselves from the services on Sunday and going to the theatre during the week. The chains of unreasonable prejudice are weakening day by day, and ministers of the sort referred to are awakening to the luminous fact that religion must not oppose the dictates of reason and common sense in purely mundane matters.

A MANAGER, recently arrived from New Zealand, informs us that theatricals are as dead as the proverbial door-nail in that part of the world. He asserts that the New Zealanders' craze for sporting recreations is the cause of this state of affairs. The people spend their superfluous cash in betting and in patronizing races and similar events. He believes that it is becoming the same way here and that the recent depression in theatrical business was largely due to this cause. "The middle and poorer classes," he says, "use up their money on base-ball, horse-racing, etc., while the rich—who do not form the chief support to the theatre—are not affected."

SPEAKING of an amateur performance given recently in London, Mr. ARCHER said that "any one who is free from stage fright and can speak a piece of verse with fair intelligence, may step straight upon the regular stage with no fear of seeming more amateurish than his fellows, many of whom have not the second of these qualifications." This view would seem to be eminently reasonable, but in point of reality it isn't. An experienced actor, although he is deficient in general intelligence, can be relied upon to get through a part acceptably in which an amateur, however well-equipped mentally, will be almost certainly ineffective, if not wholly incapable.

MEMORIAL Day suggests a gentle custom which the profession should inaugurate. The Actors' Fund plot in Evergreens Cemetery should have some fitting floral symbols to express the love of the actor for his brethren.

THE USHER.



In Ushering
—LOVE'S LABOR'S LOST.

THE MIRROR's patriotic movement has received an impetus that must result in the universal and permanent adoption of the national anthem in the theatres of this country.

Lives there a manager with soul so dead that the grand idea and the grand words of approval and endorsement it has elicited from the representative men of our nation cannot bring from him a prompt and enthusiastic response?

I think not.

"The Star Spangled Banner" proposition goes straight to the people's heart, and it is spreading like wildfire. Within a fortnight I hope to be able to announce that it has become a nightly feature in every theatre in this broad land.

I have no doubt that there are many managers from whom no word has come that have already swung into line.

I trust they will send in their names at once in order that the growing list may be swelled still further and that the true magnitude of this movement may be seen and appreciated by their procrastinating brethren.

Let us see how imposing the list can be made next week!

The New York daily papers were unable to ignore the adoption of the anthem in the city theatres, because it was a matter of news; but, of course, they ignored the fact that THE DRAMATIC MIRROR originated the custom and engineered its inauguration.

THE MIRROR's object was to do a good and patriotic thing, and it has succeeded, in despite of the studied indifference of the generous-minded diurnal prints of this town. At the same time truth and fair-play would dictate a franker course than they have pursued in this particular.

One exception must be noted, however. THE PRESS, both editorially and through Howard's breezy column, has endorsed the movement heartily and cheered THE MIRROR on.

With their customary courtesy and enterprise my out-of-town contemporaries have lent a sturdy hand in furthering the anthem idea, and to their intelligent and earnest co-operation the success of the movement is due in many localities.

The honorable journalistic feeling that exists among the American press elsewhere than in the metropolis is constantly finding characteristic expression. The links in the great chain of newspaper fraternity are unbroken and continuous, except in the city whose imperialism is complete in nearly every other respect.

With four exceptions—exceptions so conspicuous that they need not be particularly designated—the New York newspapers are a reproach to the community.

I owe an apology to Mr. Boucicault for placing his admirable essay, "A New Cypher," on an inner page of this week's issue, but it will be read with just as much pleasure and profit.

Mr. Boucicault's patriotism will, I am sure, find an explanation and an excuse for the appearance of the glowing letters of our statesmen and soldiers on the first page.

The defeat of the International Copyright bill in Congress last Friday was a disgraceful piece of business. The friends of the measure confidently hoped for its success, and that an end would be put to the wholesale literary robbery that has been going on unchecked for years.

The bill was killed by the opposition of a majority of Western and Southern members, acting covertly in collusion with the pirate publishers. The ill-gotten wealth of these sharks was a weapon against which the honest cause of American authors and the respectable publishing element could not stand.

But the friends of International Copyright do not despair. They will renew the laudable effort to secure protection for brains.

Manager Hammerstein deserves to succeed in his effort to punish the police captain who took advantage of a technicality to arrest him and one of the actors of the Held by the

Easy company the other night, in order to gratify a personal spite.

Mr. Hammerstein had applied for the renewal of his license on the 1st of May, but the certificate was not made out in time to take uptown to his theatre. Hooker, the police captain, utilized this opportunity to make the arrests and stop the performance on the stage in the middle of the play. It appears that he had not been so generously treated in the matter of complementaries as his own particular view of the privileges of official deadheadism demanded.

I hope that Mr. Hammerstein will persevere in the determination to secure redress for this outrage, and that Hooker will be brought to book.

Why are police captains, inspectors and other servants of the community permitted to claim boxes, seats, and other favors galore from our managers? They are only entitled to admission when on official business. They have no right either to bulldoze "courtesies" or to promise special services in case they are given.

The system is wrong. It is an injustice to the theatres and—sometimes—to the taxpayers. Mr. Hammerstein will be doing a service to everybody in following up this matter to the end.

The *Spirit of the Times'* dramatic critic was not favorably impressed with the acting of Clara Louise Thompson in *The Knights of Tyburn*, and said so in his own honest and incisive way. Thereupon, certain ill-advised friends of the lady invented and circulated a story to the effect that the adverse criticism was the result of an unsuccessful demand for \$100 and a certain number of free tickets by the *Spirit*.

Of course, the unblemished character of the *Spirit* and the fearless honesty of its esteemed critic prevented this spiteful fiction from doing the slightest harm; nevertheless, my contemporary has taken the pains to trace the story to its source—a Minneapolis newspaper man—and has lodged a complaint with the District Attorney, which will take the form of an application to the Grand Jury for an indictment should the author of the yarn come within its jurisdiction.

The *Spirit* is to be heartily applauded for the promptness and vigor with which it has investigated and prepared to punish a too common form of offence.

The Boston *Herald* applauds Mary Shaw for crediting *A Drop of Poison* to its German author.

"The title," says the *Herald*, "is the most literal translation possible, and the name of Oskar Blumenthal is in the advertisements and on the printing announcing the engagement. If Blumenthal were known in this country as Sardou is, this generosity might be considered a stroke of business. But he is not known to our English patrons of the theatre, and his recognition by a star who might easily have ignored him must be regarded as a bit of literary frankness that augurs a dawn of theatrical honesty."

The admiration excited by this tribute is somewhat tempered when one considers the plain facts in the case.

Albert Bruning adapted *A Drop of Poison* from the German of Blumenthal and submitted it to Miss Shaw some time ago. She was delighted with the piece—which she had known nothing of before—and promised to produce it at the earliest opportunity, retaining Mr. Bruning's manuscript.

Prior to the production of the play in Chicago Mr. Bruning wrote several letters to Miss Shaw asking her what arrangement she proposed in payment for his work. Miss Shaw remained deliberately silent on that point, and he could secure no satisfaction.

Was it cheaper to credit *A Drop of Poison* to Blumenthal than to pay Bruning?

THE DRAMATIC MIRROR QUARTERLY.

The first number of THE DRAMATIC MIRROR QUARTERLY will appear next Saturday morning. It will contain the greater number of first-page essays that were begun in THE MIRROR last November, together with a complete chronological dramatic record, from the first of January to the first of May, and sundry editorial matter.

THE QUARTERLY will be a handsome magazine, printed on heavy paper and enclosed in a cover whose frontispiece was specially designed by Mr. George R. Halm, the well-known artist. Every reader of THE MIRROR who has followed its remarkable series of dramatic essays with interest, will welcome their republication in this elegant and literary form.

Now is the time to subscribe for THE QUARTERLY! A year's subscription—comprising a large volume of the most readable and valuable contributions to current dramatic literature—costs only 85 cents. Send your name and address, with remittance, to the Publisher. The price of single copies is 25 cents. They may be ordered direct or through any bookseller or newsdealer in the United States.

ROLAND REED'S SEASON.

E. B. Jack, Roland Reed's manager, arrived in town early last week. Mr. Jack on meeting a *Mirror* reporter took him into his confidence and spoke unreservedly of his star.

"With Monday night's engagement at the Grand Opera House," began Mr. Jack, "Mr. Reed closes the last week of the season, which has been the largest of any that he has ever had. It consumed thirty-nine weeks and the tour extended as far South as New Orleans and Westward to San Francisco. In every city and town *The Woman Hater* proved more popular than ever. In fact, it has been found so strong that it will be continued as the principal feature of Mr. Reed's repertoire next season.

"In conjunction with the *Woman Hater* he will be seen as Aminidab Sleek in that sterling comedy, *The Serious Family*—a character which he has played very successfully during his seasons as stock comedian at Philadelphia and Cleveland, and in all probability he will also play Dr. Pangloss in *The Heir-at-Law*. The company will include many members of the present organization, among them being Inadore Rush, who has been favorably received by the press and the public, while I shall continue as manager. Our next season will open as usual about the middle of August at the Boston Museum."

A BOON.

F. E. McKay in Cambridge, Mass., *Tribune*.

I want to sing a psalm for the work that THE DRAMATIC MIRROR is doing for actors and the theatre. Harrison Grey Fiske, the editor, prods with a sharp point. His editorials are clear and powerful. That they bring about much good, by squelching cant, hypocrisy and narrow views about our stage, cannot be questioned. The dramatic essays which take up the first page, and which were regarded as a boon on their introduction, have come to be a necessity to those interested in the welfare of the American drama. The writers who have already written papers include Brander Mathews, Laurence Hutton, Henry Guy Carleton, Dion Boucicault, George Edgar Montgomery, George Parsons Lathrop, Max O'Rell and Henry Arthur Jones. We have yet to hear from Bronson Howard, Clement Scott and William Archer.

AFTER MANY YEARS.

Harry Brown, who was at Leadville, Colorado, recently, with the Jules Gran Opera company, tells a funny story of his meeting with Earl Marble, now the editor of the *Herald-Democrat* there, but for two or three years back the editor of the *San Francisco News Letter*, and formerly of Boston, where he was THE MIRROR correspondent for a half a dozen years. Brown had known Marble well in Boston, but had not seen him for some years, and had lost track of him entirely, though he had a vague idea he was out on the Pacific coast.

After the performance the first night in Leadville, Marble went around to Brown's room in Hotel Kitchen, where both were stopping, to renew his acquaintance. The door stood open, Brown having just gone in and neglected to close it, whereupon the editor stepped upon the threshold and stood looking at the actor. The latter looked up, smiled rather dubiously, and waited. Both waited. Not a word was spoken for half a minute. Then Brown stepped toward the door, and looked at the number thereon, and then at his ponderous key-tag which he carried in his hand. He had a suspicion that one of them had made a mistake in the room. But this glance showed him that at least he was right. Then he had another suspicion.

"I beg your pardon," said Brown, "I didn't ring."

"No," said Marble. "Did you take me for a bell-boy?"

The idea of a bell-boy with such whiskers as Marble sports was too much for even a comedian's gravity, and he laughed as he said:

"Of course not, my boy. I didn't know but you were the clerk, and the bell-boy was on a toot."

"But you don't see any diamond pin, do you?"

A look half of amusement and half of irritation spread over his face at this, and he exclaimed:

"Well, what the devil do you want?"

"I want to know if you don't know me."

"No, I'm hanged if I do."

"Look again."

"He did look, but only for an instant, when he remembered, and exclaimed:

"Suffering Moses!"

"No—Earl Marble."

And they literally fell upon each other, and roared so over the mutual joke that a real bell-boy came rushing up-stairs, thinking that some one had lost a fortune at poker and had gone crazy with hysterics. But he did not come amiss. He was just in season to be sent down stairs for something with a wired cork in it.

PERSONAL.

YOUNG.—David R. Young, of the Held by the Easy company, was married on May 5 to Miss Lillian Perry, of Brooklyn, who is a niece of Admiral Rogers, U. S. N., and a great-grandchild of Commodore Perry of historic fame.

BERTRAM.—Helen Bertram, after completing her engagement with *The King's Fool* company, will sail for Europe, where she intends to pass the Summer. She is under engagement to sing in McCaull's opera company next season.

ROBERTS.—Franklyn Roberts, who is now stage manager for Richard Mansfield, was for three seasons with Henry Irving's Lyceum company.

MUSIN.—Ovide Musin, the violinist, has received a cablegram from Paris notifying him of his decoration by the French Academy. He is to appear on Monday evening next at the Brooklyn Academy under the auspices of the Twenty-third Regiment.

KING.—Rudolph King, after concluding his three years contract as the pianist of Emerson's Boston Stars, will sail for Europe on May 24 to spend two years in musical study at Berlin.

DAUVRAY.—Helen Dauvray-Ward is going to California for a six weeks' stay. When she returns her new play, *Whirlwind*, will be read to her, and she will then go to Europe, returning here in time to produce the play in this city on Sept. 1.

DIXEY.—Henry E. Dixey will occupy the Columbia Theatre, Chicago, this Summer, producing *The Seven Ages* and a new burlesque.

BARRYMORE.—George Drew Barrymore, of the Senator company, who was taken ill last week, has entirely recovered and is playing again as usual.

CAVYAN.—Georgia Cavyan, of the Lyceum Theatre company, has purchased the house at No. 351 West One Hundred and Twenty-second Street, Harlem, for \$17,000.

HAYMAN.—Manager Al Hayman is in Paris, and is negotiating for the American rights of a spectacle now running at the Gaite Theatre in that city.

EASTLAKE.—Charles Eastlake, the brother of Miss Eastlake, who is at present an actor in Wilson Barrett's company, has announced his intention of remaining in this country and perfecting himself in American business management, so as to manage Miss Eastlake when she returns to this country to star next season or the season after. Mr. Eastlake has already had considerable experience both as an actor and manager, having been an active member of Wilson Barrett's company, and having managed Charles Wyndham in the English provinces for several seasons.

THOMPSON.—Annie Thompson, a daughter of Denman Thompson, and the Ricketty Ann of *The Old Homestead*, was married early last week to Washington J. Kilpatrick, also of the company. The happy young couple will go on their wedding tour when the run of *The Old Homestead* closes at the Academy of Music on next Saturday night.

ODIN.—Eugene Odin and Jefferson D'Angelis, formerly of McCaull's Opera company, sailed for Europe on the *Alaska* on Tuesday last. Mr. Odin is to produce a new comic opera in England.

RUSSELL.—On last Saturday evening, a little gilded basket was passed over the Casino footlights to Lillian Russell and found to contain a tiny black and tan dog, two or three weeks old, with a bunch of violets attached to its neck.

BLAINE.—Mrs. James G. Blaine, Jr., has been removed from her apartments in the Percival to the residence of her physician. Her sufferings have been greatly alleviated since her removal, and her complete restoration to health is hoped for.

CORINNE.—Little Corinne has been made an honorary member of Lodge No. 33, B. P. O. E. of Utica, N. Y. She is a great favorite in that city and her recent engagement there was a most successful one.

AMBERG.—A benefit to Manager Gustave Amberg will take place at his theatre on the 17th inst.

WILSON.—Francis Wilson closed the season of his opera company in Philadelphia on Saturday last and sailed to-day (Wednesday) for Europe on the *Lake*. His next season will begin at the Broadway Theatre in this city on August 18 when he will appear in a new comic opera.

JACK.—John Jack, the well-known comedian, who has been on the Pacific Coast for several years, will return East shortly, and will probably be seen with a prominent organization next season.

NASH.—George F. Nash, who has been with the Jefferson-Florence company, during the past two seasons, has been engaged for the leading part in *Hands Across the Sea* for next season.

OTTOLENGUI.—Helen Ottolengui has been engaged to play the leading part in *The Beggar* next season in place of Sydney Armstrong.

AT THE THEATRES.

PALMER'S THEATRE.—THE EDITOR.

Col. John Hawkins..... Louis Aldrich
 Mr. Montague Mason, Bart. Charles R. Garthorne
 William Barrington..... J. E. Kellard
 Robert Edwards
 Frank R. Hatch
 Frank Lomb
 Dora Goldthwaite
 Virginia Harrod
 Louis Hawkins..... Miss Storey
 Ella Gardner

The Editor is not a valuable contribution to the American drama. It violates artistic propriety and human probability with equal unconcern; it traverses beaten tracks in a clumsy and laborious fashion; its central figure is a spurious type, and therefore possesses no interest as an exposition or a study of native character; its situations are forced; its dialogue is coarse, and the personages to which it introduces us are artificial and vulgar.

We regret to have to pronounce an unpromisingly unfavorable judgment on the work of Charles Vincent—a young and industrious American author—and Louis Aldrich, whose name is also attached to it; but the dictates of truth and conscience leave no other course open. They may take comfort, however, from the possibility that The Editor will secure a fair measure of popularity and prove a source of pecuniary profit. But even this blamable prospect is not so clear and well-defined as it might be.

The piece was seen on Monday night by a large audience, of whose cordiality the most capricious "star" and the most wishful young author could not complain. The welcome extended to Mr. Aldrich was sufficiently warm to indicate that he had many friends in the house, while the promptitude with which the ghost of a funny line or situation in the piece (and there was nothing more substantial) provoked laughter.

Colonel Hawkins, the hero of the piece, is the editor of the *American Eagle*, an Arizona paper. He craves like the Senator, gentleman something like the late Colonel Sellers and disports himself generally like no editor that was ever seen or heard on God's footstool. He is ungrammatical of speech; he is lacking in that native refinement and delicacy of feeling which are not dissociated from the true American of rough exterior; he is blatant, inquisitorial, effusive and obtrusive. His chivalry is a palpable veneer, his sentiment cheap and flashy, his honesty too obvious to pass current for the real article, his power of self-analysis is exercised only when it can do no good; his love-making is silly and his patriotic sentiments debased by personal and pecuniary considerations. A thoughtless man may find something in Colonel Hawkins to spend a foolish laugh on, but intelligent observers are more likely to resent the portrayal as a libel on American manhood.

But Harts and Bertley Campbell and Joaquin Miller delineated crude Western character in a different way. They did it truthfully, and they were able to relieve the uncouth features of the men of the mining-camp with a picturesque charm, and that touch of nature that makes the whole world kin. There is as much difference between Joe Saunders and John Hawkins as there is between a Jacquemotte and a painted snuffbox.

There is no need to recite the trite story told by The Editor. Enough to say that the little that is new in it would have been better if omitted, and that the material that is old has been done much better by other hands. The widow who puts her piano and peddle in mourning until she learns that her lamented husband bought jewelry for other women, is borrowed from the French. The declaration of Hawkins that he is guilty of the crime of which young Barrington is accused is a transparent device to make a "situation," since it is an absurd and superfluous incident and has no direct connection with the plot. Equally extrinsic is the interview between Hawkins and the conventional villain in the broker's office, wherein the editor intimidates the latter by pretending to have a pistol in his coat pocket—a stale, comic wheeze of the variety stage, utilized for a supposedly dramatic effect on this occasion with the assistance of a banana. (A spectator in our vicinity audibly suggested at this point that the piece properly should be called a play, "in three acts and a banana.") That this fruity episode is unnecessary and irrelevant is appreciated from the fact that the audience has been told a detective is waiting to incontinentally nab the conventional villain when he emerges. The editor's heroics are consequently a matter of supererogation.

There are just two characters in The Editor that relieve its monotonous history and give it some slight claim to be considered a picture of real life—an English baronet of the Dundreary type, and a "tough" New York boy. These parts were entrusted to the capable hands of Messrs. Garthorne and Hatch, who made them quite acceptable. Mr. Garthorne is an excellent "top," as the old term goes.

Mr. Aldrich accentuated the disagreeable nature of his role. He worked hard to make something of it—indeed, too hard, for the

Colonel would have been noisy and jarring enough without the extra vigor the actor gave him.

Mr. Kellard was melodramatically effective and vocally deficient as the villain aforesaid. Mr. Edwards and Mr. Edson were conventional as the Barringtons senior and junior.

Miss Goldthwaite had a thankless, unfunny comedy part in Mrs. Jeffries. Miss Harrod looked like Louise Thordyke and spoke like Rose Coghlan and in spite of her piquancy was unable to make Ellen Barrington interesting. Jessie Storey is a young lady whose voice runs smoothly along in one note, without the slightest variation. As there is not much of Laura Hawkins in the piece this peculiarity was tolerable.

The first scene, painted by Marston, an exterior at Irvington-on-the-Hudson, was extremely pretty and in this excellent artist's best style.

THE BROADWAY.—CASTLES IN THE AIR.
 Filacandra..... De Wolf Hopper
 Repetto..... Alfred Klein
 Cabolastro..... Thomas Q. Seabrooke
 Joeriana..... Edmund Stanley
 Chief of Police..... Lindsay Morrison
 Bul-Bul..... Marion Manola
 Blanche..... Della Fox
 Angelique..... Rose Leighton
 Victorine, a glower..... Anna O'Keefe

The most amusing feature of Castles in the Air, produced as an "original comedy opera" at the Broadway Theatre last Monday night, was the "author's note" on the programme. To divert attention from the fact that his libretto is an adaptation from the text furnished by M. Meitter for Offenbach's *Les Bavards*, we are informed that the mother idea is to be found in a one-act intermezzo, *Les Dos Hablañores*, written by Cervantes about 1590, the whole performance of which would not occupy more than fifteen minutes. It would have been more suitable to allude to the Cervantes' intermezzo as the great-grandmother idea, which the authors in all likelihood would never have dug up, if an English adaptation of *Les Bavards* had not been introduced in this country by the late Alice Oates.

The present adaptation is as trashy a libretto as has been seen on the comic opera stage of New York in a long time, and the extension of the material provided by the author's predecessors consists largely in slang and conventional horse-play.

The diverting nature of the dialogue may be judged from the fact that the brightest line in the "comedy opera" is the remarkable discovery that "all old men die at an advanced age, while it is only the young who have a chance to die early."

The fifteen minutes plot, derived from Cervantes, presents a dashing young scapegrace, Bul-Bul, who is persecuted by his creditors, and evades them for a while by means of a costly costume, which is furnished him by Cabolastro, on condition that he undertake the heroic task of talking down the latter's talkative wife. As Bul-Bul is in love with Cabolastro's daughter, Blanche, he is only too willing to agree to this arrangement, and proves quite successful. His prospective father-in-law ultimately consents to pay his debts, and he is thus enabled to marry Blanche.

Gustave Kerker, who is responsible for the music, has discarded the score provided by Offenbach for *Les Bavards*. This has not prevented him from adapting the melodious methods of Molloker, Gené, Suppé and Sullivan. The tenor's song, for instance, at the opening of the second act is a most palpable appropriation from *Clover*, and afterward in the same act occurred an evident imitation of "A Magnet Hung in a Hardware Shop." The waltz movements are somewhat monotonous in their frequency and also decidedly reminiscent. Still, the music is far better than the libretto deserves. Mr. Kerker has certainly devised many tuneful numbers, however open to criticism he may be on the subject of musical originality.

The scenery, painted by Joseph Clare, is very effective and in excellent taste, and the beautiful costumes add much to the general picturesqueness of the performance.

De Wolf Hopper, as the humorous Judge, went through a deal of clowning antics or antique clowning. It was probably due to the magnanimity of genuine comedy that he indulged in even more burlesque horse-play than is his wont. He undoubtedly made a hit, however, in the duet with Della Fox, in which his imitation of a pantomimic game of billiards evoked thunders of applause. His artistic singing stood in strong contrast to the execrable vocal efforts of the average singing comedian.

Alfred Klein displayed his rotund but abbreviated personality with comic effect in the character of Repetto. Thomas Q. Seabrooke did his best to enliven the performance in the role of Cabolastro, and so did Lindsay Morrison as the Chief of Police, but the fun mapped out for them is of the conventional order. Edmund Stanley is not quite up to the standard of our best tenors in comic opera, but he sang acceptably in the part of Joeriana.

Marion Manola sang and acted the role of Bul-Bul in a manner that will greatly strengthen her reputation as an operatic

favorite. Della Fox, if not gifted with an equal amount of voice, rendered the character of Blanche with a piquancy and grace that were very taking. Indeed, in the pantomimic duet, referred to above, she fully shared the honors with Mr. Hopper. Anna O'Keefe sang wretchedly as Victorine, a minor role that she strove to make unduly prominent. Rose Leighton, however, gave a capital personation of Angelique both from a vocal and histrionic standpoint.

The chorus was well drilled, and Adolph Nowak conducted with vigorous zeal. The performance was not over till near midnight.

As an artistic production Castles in the Air is not worth consideration; but it is quite likely that the popular and spectacular element, with liberal pruning, may draw audiences to the Broadway Theatre until Mr. Hopper can find something more diverting in the comic opera field.

MADISON SQUARE.—RICHARD MANSFIELD.

The opening night of Richard Mansfield's Summer season at the Madison Square Theatre occurred on Monday night, when Octave Feuillet's drama, *A Parisian Romance*, was presented.

Mr. Mansfield's portrayal of the repulsive character of the Baron Chevalier, which the excellence and realism of the acting only renders the more repulsive, has not materially changed since it was last seen here three years ago. It is the same ghastly yet artistic performance. To his company, however, little praise can be awarded; with the exception of Mrs. Brutone, D. H. Harkins and Adela Meador, the cast is decidedly amateurish. Frank Lander as Henri de Targy, was disappointing. Although his acting had its moments of merit, it was distinctly weak throughout. Mr. Lander is a clever young actor, but he has still much to learn. A marked improvement would be achieved if he were less obstreperous in his gestures and "business," more natural in delivering his lines, and less anxious for that effect which he always fails to make. The manner in which he dresses the part, too, is hardly consistent with the character of the man he is supposed to impersonate. In Mr. Lander's place we would eschew elaborate watch chains and brilliant neckties, hide that persistent half-yard of pocket handkerchief, and get our clothes from a tailor who could give a better fit. A few lessons in French pronunciation would not come amiss, likewise.

Adela Meador as Rosa Guerin, received a curtain call for a very excellent piece of comedy acting. Miss Flows-Day made an earnest and very acceptable Marcelle, and the minor part of Tirandol was cleverly done by John C. Buckstone.

NIBLO'S.—AROUND THE WORLD IN EIGHTY DAYS.

A large audience was in attendance on Monday night, at Niblo's Theatre, to witness the perennial favorite, *Around the World in Eighty Days*, which lends itself admirably to spectacular effects.

The scene of a royal Brahmin Necropolis, by Magnani and Apjohn, was a fine scene. It represented the "Suttee pyre," a place at which Brahmin widows were formerly burned alive with their husbands' corpses, until the British Government suppressed the practice. The scene was in moonlight, and showed the interior of the court of a vast temple, with flights of steps leading to other temples. It was very broadly and artistically treated, but the peculiar features of Indian architecture were not sufficiently indicated. The funeral pageant was one of taste and splendor.

Imré Kiralfy adequately supported his reputation as a ballet-master by a grand ballet of eight movements, upon the various themes and music of the Mikado. Mlle. Paris was the première danseuse.

The acting cast was good. Dorothy Rosemore played the Princess Aouda with dignity and feeling. Marguerite St. John as Nemes was animated and graceful. W. F. Clifton as the imperturbable Fogg played with artistic skill. Maurice Drew acted Miles O'Pake, an Irish-American character, with exaggerated vivacity. W. H. Lytell displayed a good deal of comedy talent as Passepartout, the valet. J. J. Wallace was efficient as Fix, the detective, and W. H. Bartholomew, as the Calcutta merchant, showed considerable comic ability. M. S. Johns gave a good personation of an old Parsee.

Whoever was responsible for the stage management would have done well to have gone into the auditorium. A great portion of the play was rendered all but inaudible owing to the excessive noise of the working departments of the theatre.

PEOPLE'S.—BOOTLES' BABY.

Kate Claxton and Charles Stevenson opened in *Bootles' Baby* at the People's before a large audience on Monday night. The stars were warmly welcomed and their work was of uniform excellence.

The cast lent strong support. H. W. Montgomery as Lieut. Miles showed that he could do capital work as an Irish officer, but the limited scope of his role was merely suggestive of one of Lover's slashing dragons. Alvin

Markham was clever as Capt. Lucy, who is rather a good exemplar of the English military swell.

Vida Croly invested the part of Laura Norris with the dash and *flair* characteristic of a well-bred young Englishwoman who "loves the military." Fred Tyler as Saunders and Mrs. M. Bingham as Humpty were very satisfactory in their opposite roles.

The orchestra made a great hit in a gruesome descriptive piece, entitled "The Dance of the Goblins," accompanied by thunder and lightning. Next week, Mattie Vickers in *Jaqueline*.

FOURTEENTH.—SHAUN RHUE.

Shaun Rhue is the attraction at the Fourteenth Street Theatre this week, and if good audiences and unstinted applause mean anything this Irish play has lost none of its old time prestige. Joseph Murphy is as bright and active as ever. The dialogue bristles with wit, and Mr. Murphy's song "A Handful of Earth," touchingly rendered was pathetic enough to bring tears to the eyes of "the gods."

Belle Melville made a very sweet and modest Kate Donovan, but it must be confessed that where Katie was born and lived, in the play, young people of her class were not generally given to the Vassar-like elegance of expression that characterized some of Miss Melville's speech. W. T. Doyle as Gerald Cavanagh, was quiet and perhaps a little too gentlemanly, but the sympathies of the audience were with him. Edwin Bethel as Bryan, and Monroe Pike as Peter Corrigan were conscientious villains. So was W. T. Sheehan as Lawyer Waddy.

Ella Baker as little "Tim" was extremely "cute," and Ada Shattuck was natty and delightful. Altogether the veteran star was very fairly supported.

GRAND.—NATURAL GAS.

Natural Gas, constructed for laughing purposes only, proved all the author claims for it at the Grand Opera House last Monday evening. The theatre was well filled by an audience which seemed thoroughly satisfied with the entertainment.

Donnelly and Girard, who are always amusing, seemed to put even more life into the piece on Monday night than usual, and their respective efforts were rewarded with many encores. Jennie Satterlee, Rachel Booth, Jole Sutherland all came in for a good share of applause, while Mark Sullivan and Pete Mack made decided hits in their various specialties. The skit throughout is one of the best of its kind and is well staged. Next week, Roland Reed.

WINDSOR.—LOST IN NEW YORK.

If any one doubts the loyalty of the East-siders their opinions would have been quickly changed had they been present at the close of the performance of *Lost in New York* at the Windsor Theatre last Monday evening when the band played "The Star Spangled Banner." The enthusiasm and applause shown by the large audience proved conclusively that they are tooth and nail with THE MASON'S movement.

The performance of *Lost in New York* was all that could be desired, and the many thrilling and realistic situations were much enjoyed.

Lottie Alter as Jennie Wilson made quite a hit, and the other characters were ably handled.

THIRD AVENUE.—THE RED SPIDER.

Dowling and Haddon, in *The Red Spider*, attracted a large and appreciative audience to the Third Avenue on Monday night. J. J. Dowling as the Red Spider and Sadie Haddon as Romy, were very good. Blanche Plunkett as Dora Brodhead also acted efficiently. The rest of the company were fair. Next week, Smith and Lord's *World of Novelties*.

TONY PASTOR'S.—MINSTRELSY.

At Tony Pastor's, minstrelsy is the attraction for this week. Mr. Pastor's company embraces some very good talent and the re-appearance on Monday night of such old-time favorites as Birch, Slavin, Moran and Moreland called forth much enthusiasm on the part of the large audience present. For the coming week the minstrels will continue, re-enforced by the addition of several well-known and popular performers.

AT OTHER HOUSES.

The seventy-fifth performance of *The Grand Duchess*, was celebrated at the Casino on Monday evening. Appropriate souvenirs were distributed, and Lillian Russell, in honor of the occasion, wore the crown used by Hortense Schneider in the original production of *La Grande Duchesse* at Paris over twenty years ago.

The County Fair will retain possession of the Union Square Theatre throughout the present month.

This is the last week of *The Senator* at the Star, as *The Shattuck*, with M. B. Curtis and Lewis Morrison, is due at that house next Monday evening.

The *Harrietta* has apparently lost none of its popularity, to judge from the large audi-

ences that fill Proctor's Theatre nightly, to see Stuart Robson and his company in Bronson Howard's excellent comedy.

The ever popular Rosina Vokes may be seen this week at Daly's in The Circus Rider and My Lord in Livery. These two pieces with Awakening form an entertaining programme.

The Charity Ball is in the seventh month of its run, and is still drawing large and delighted audiences to the Lyceum Theatre.

Carmencita remains the drawing card at Koster and Bial's. The specialty programme, however, contains many other entertaining features.

IN THE COURTS.

THE FROHMAN-MATHEWS CASE RE-OPENED.

In the trial of the action brought by Fanny Aymar Mathews against Daniel Frohman, David Belasco and Henry C. DeMille, on a claim that the latter in the production of The Wife used the former's play, Washington Life, the plaintiff testified before Judge Beach that she filed in the office of the Librarian of Congress the title page of a play entitled The Diplomatist, or Washington Life, of which she had written but an act and a half at the request of Mrs. Elizabeth O'Connor, whom she believed to be the wife of the Home Ruler, T. P. O'Connor, of London, England.

It was impossible to verify this statement by parties in London before the close of the case, but subsequently on the advice of his counsel, ex-Judge Dittenhoefer, Mr. Frohman cabled to William G. Chapman, of The London, to make inquiries concerning the identity of the said Mrs. O'Connor.

The result was that Mr. Frohman received cables according to which the claim was made that Mrs. O'Connor had presented to Miss Mathews four acts of a play called The Fair Lobbyist for alteration, and that afterwards Miss Mathews had used the play of The Fair Lobbyist, calling it Washington Life. Upon receipt of these cables a motion was made by the defendants' counsel before Judge Beach to re-open the case for the purpose of obtaining the testimony of Mrs. O'Connor by commission. The motion was granted.

THE ELKS' INJUNCTION.

Judge Barrett granted a temporary injunction last week, restraining the Benevolent and Protective Order of Elks from holding their annual meeting this year in Cleveland, Ohio, and also restraining Arthur C. Moreland from removing from the State of New York the seal and charter or books and papers of the Order. In 1888 an amendment was adopted providing that, by a majority vote, the Grand Lodge meeting might be held in cities outside of New York State. Louis Mendel, the treasurer, contending that a plurality is not a majority, obtained the injunction from Judge Barrett.

BOOTH'S TRIBUTE TO MRS. MAULEY.

The production of Mrs. Rachel McAuley's new play will take place shortly at Palmer's Theatre and not at the Madison Square Theatre, as was first intended. Manager A. M. Palmer has generously tendered her the use of his theatre free. The following letter was received by Mrs. McAuley early this week:

LOUISVILLE, May 2, 1900.
MY DEAR MRS. MAULEY.—I am glad to know that you have resolved to resume your profession from which you have been too long absent; the stage cannot well spare such useful and worthy members. I sincerely hope your play *Clarissa* or *A Wife's Wit* will be a success—"to be continued" indefinitely. If I can be present at its production at the Madison Square, I will, but that is uncertain; at all events reserve a box for me for that occasion, for which I enclose my cheque. With best wishes,
Very truly yours,
EDWIN BOOTH.

"CREDIBLE FEATURE WORK."

Wilkesbarre, Pa., Leader.

Brief reference has already been made to the very novel prize contest instituted by THE NEW YORK DRAMATIC MIRROR. The paper recently published a page of specimen atrocious likenesses of theatrical people and offered generous prizes for those who could "identify" the subjects. It is a laughable as well as significant thing.

THE MIRROR is like Thackeray—hiding a smiling face behind a mask of satire. Therebute to those papers which have used any of the alleged likenesses as reproduced by THE MIRROR is richly deserved, but it ought to be made tenfold more caustic.

This is a reminder that THE MIRROR has been in the front rank of credible feature work during the past fortnight. In the issue of April 30 they announce that in compliance with their vigorous efforts the proprietors or managers of eighteen New York theatres have agreed to have their orchestras play "The Star Spangled Banner" after each performance. The idea is not only capital, it is more—a grand one, and worthy the genius of its proposer. As an inducement to patriotism and a reminder of the star and stripes, what could be better than the strains of this great national air ringing in the ears of the thousands of departing theatregoers each night!

The custom is one which ought to be here to stay, and which ought to spread over the whole country.

THE HANDGLASS.

It is rumored that a "Society of Pure Young Men on the Stage" has been organized.

↑ ↑ ↑
"For myself" says Patti, "I drink water, or if I need a stimulant, I take water with a little whisky in it." The difficulty in following this suggestion is that so many would-be singers get mixed and take whisky with a little water, instead.

↑ ↑ ↑
An exchange announces that "James" ill off the stage is really one of the models of the profession. "This is rough on James" "on" the stage.

↑ ↑ ↑
A CHICAGO paper speaking of Flora Moore enthuses thusly: "She is great. To the farce-comedy stage she is what Patti is to the lyse drama, unrivaled in her peculiar line. Patti enslaved the public by singing 'Home Sweet Home' as no other woman could possibly sing it, and Flora Moore produces the same effect by the way in which she renders 'Down Went McGinty.'"

↑ ↑ ↑
PATENT reversible, double-back-action climax for melodrama:
Stage occupied by the heroine and the villain. [Malarial music.]
"Now, Gladys Hugglesthorpe—at last, I have you in my power!"
"Mercy, mercy!"
"Gladys Hugglesthorpe, will you be my wife?"
"Never!"
(Wait here for applause.)

"I give you one more chance. Another moment and your brains will be scattered to the four winds of heaven!"

(Business of pistol to head. Enter with a rush, the hero, with two pistols.)

"Not while Grizzly Joe lives to protect her!"

(Gladys faints—Picture—Red light—Quick curtain.)

↑ ↑ ↑
THE Buffalo Times refuses to believe that Mary Anderson will leave the stage, because she has made no "farewell tours." That is the surest sign that she has. When an actress begins giving "positively farewell tours," when she is going to stop, is one of those things that no fellow can find out.

↑ ↑ ↑
A CONTEMPORARY states that Mrs. Langtry's favorite relics of America are the hunting and Indian trophies she picked up in Denver. The collection of dollars which she picked up in all sections of the country must also awaken pleasant recollections.

↑ ↑ ↑
THE Buffalo Express says: "Rochester, Monroe County, is excited this week over a play called Uncle Tom's Cabin." Buffalo is evidently getting on in dramatic culture. If Fanny Louise Buckingham ever takes Massappa there it can hereafter be considered quite up in modern theatricals.

↑ ↑ ↑
CORA TANNER describes the sensation of wearing trousers as "simply delightful," and adds "I can sit down just as a man does, when I have them on." This naive admission is slightly reminiscent of Galatea when she says disapprovingly in slow and stately tones to plebeian Chrysores: "Pygmalion did not sit down like that!" and Chrysores, whose mind cannot comprehend that the process admits of any originality, answers: "Oh, indeed! I never noticed that he had any particular manner of sitting down."

↑ ↑ ↑
When a Chinaman goes on the stage he loses caste, he and his children being deprived of citizenship for four generations. Judging from the specimens of Chinese actors we have seen, this provision seems a peculiarly just and necessary one.

↑ ↑ ↑
In Madrid when an actor has a benefit his admirers send to the theatre little gifts such as canes slippers, etc." In this country, when an actor has a benefit he sends tickets by the half dozen to his intimate friends, and when there is a benefit epidemic such as there is this Spring—the following Summer finds many of the friends busily engaged filling early graves.

↑ ↑ ↑
LEAVES have their time to fall and Spring overcoats to bloom upon Broadway, but the newspapers seem liable to continue publishing illustrated articles about Carmencita way on into the Summer.

↑ ↑ ↑
A NEW YORK reporter rode one of the elephants in Barnum's parade the other night, and was overtaken by a rival contemporary upon a camel, but they refused to recognize each other. The dignity of modern journalism must be maintained at any cost.

↑ ↑ ↑
A DIME MUSEUM "human ostrich" is preparing to go over the Horeshoe Falls in a rubber ball. A heartless contemporary remarks editorially: "Good enough! We can spare a few freaks. The only matter of regret is the missing up Niagara River with the remains."

OBITUARY.

CHARLES H. VANDENHOFF.

Charles H. Vandenhoff, a son of the late George Vandenhoff, died in the Providence Hospital, Seattle, Washington Territory, on April 30, of typhoid pneumonia. He was traveling with the Paul Kauvar company, of which he was stage manager, and also a prominent member of the cast.

Mr. Vandenhoff was taken ill on Sunday, April 27, while the company were on their way to Seattle. Owing to his illness no performance could be given in Seattle, and on the advice of a physician he was sent to the local hospital, where every effort was made to save his life.

Mr. Vandenhoff was an actor of intelligence and originality, and inherited much of his father's talent. Several years ago he acted Jacques in *As You Like It* with Modjeska, and supported her in other important roles. His acting in *The Chouans* was also the subject of critical commendation. He was forty years of age.

J. BURT PORTER.

J. Burt Porter, comedian in the Charles Loder Hilarity company for a number of seasons, died in Dayton, Ohio, April 27, after a lingering illness of eight months. The deceased was the son of Col. James R. Porter, of that city, and would have been twenty-five years old next July. The remains were taken to Piqua, Ohio, for interment. A delegation of Dayton Lodge of Elks acted as pallbearers, although deceased was not a member of the Order of Elks.

IN ITS NEW HOME.

The Actors' Fund moved into its new building, No. 12 West Twenty-Eighth, Street on last Friday and in a short time everything will be in apple pie order.

On the first floor and fronting the street are the reading and reception rooms. The front of these rooms is occupied as the office of the Fund, with "Uncle" Ben Baker's desk at one side and Assistant Secretary Gurney's on the other. On this floor, too, is the private office of Mr. Baker, where the Fund's pensioners can be paid off on Saturday without being seen by the occupants of the reading room.

The officers of the Dramatic Exchange of the Fund, where J. J. Spies officiates, are located on the second floor. Besides his regular office Mr. Spies has an outside office partitioned off, and a private office for his own use. On this floor, too, are the rooms of Horace Wall's American Amusement Agency, besides that gentleman's private office. These offices are already handsomely fitted up with oak desks, heavy carpets and beautiful chenille curtains. Here and all through the house, the walls are papered in gold, while the ceilings are handsomely frescoed.

The Committee Room of the Fund is situated on the third floor, and this apartment will be the handsomest in the entire establishment. It will be elegantly papered and carpeted and furnished with new furniture throughout, while no one but the trustees will be admitted to it. Offices on this floor have also been taken by the Opera Glass Supply company, formerly of No. 45 Broadway.

A CONFIDENT FORECAST.

Savants Eagle.

Early this month THE NEW YORK DRAMATIC MIRROR will issue a new periodical, THE DRAMATIC MIRROR QUARTERLY. It will, among its other good things, contain the principal dramatic essays which have been contributed by the celebrated and special writers of the country, and for some time past have been a leading feature of that excellent dramatic journal. That it will be something elegant we have no doubt, judging from the other publications which have been issued from that office since it has been under the direction of its able Editor, Harrison Grey Fiske.

EDWARD GREENWALL'S DEATH.

H. H. Jacobs, the representative of Henry Greenwall, the Southern manager, denies emphatically the story that young Edward Greenwall committed suicide by poisoning himself. To a MIRROR reporter, yesterday, Mr. Jacobs said:

"Eddie Greenwall, as you know, was ill for some time. He came on here from Philadelphia and was stopping at his aunt's house. He was down town two or three days before he died, and felt much better. In fact at that time his father and family thought he was getting well. He was playing with the children on Friday evening and went to bed feeling better than he had for some time. About 12 o'clock he complained of a pain in his stomach, and began to vomit. These symptoms stopped, but at 1 o'clock he was seized with another spasm. His aunt, becoming alarmed, telegraphed for the family physician. The latter not arriving as soon as expected, a physician in the neighborhood was called in, but the young man died in about fifteen or twenty minutes afterward.

"The family physician did not arrive until after Mr. Greenwall's death, and he said that he could not give a certificate of death because the other physician had attended the patient. The physician who did attend

thought that it looked like a case of poisoning. The coroner was sent for, an autopsy was made, and the verdict given was that Mr. Greenwall had died from the bursting of a blood vessel, together with gastritis. The left lung was congested, which accounted for the pains he complained of in the region of the heart; there was a fatty substance about the liver, while the kidneys, brain and blood were all in good, healthy condition."

DAN SULLY is having a locomotive built for The Millionaire for next season. It will be put on in the great strike scene and run across the stage, making a very realistic effect. Klaw and Erlanger are arranging Mr. Sully's tour for next season.

OUR PRIZE PICTURE PUZZLE.

(See issue of April 26.)

Don't let your patriotism and love for "The Star Spangled Banner" kill within you all ambition of solving THE MIRROR's picture puzzle.

"Tell them not to give it up—tell them to guess again!" says our Puzzle editor. Don't be afraid of trying his patience. He's as eager as you that you should get the money although he gets a bonus if you don't.

Fill in your coupons and send them in. You still have two weeks for study and meditation. The contest closes May 21.

PRIZES.

1st Prize. To the competitor who first supplies the correct names to all the pictures, \$50 in cash.

2nd Prize. To the competitor who does not guess all, but who sends the largest number of correct guesses, a new set of The Handy Volume Shakespeare (12 volumes) bound in morocco, in a neat case.

3rd Prize. To the competitor who sends the next largest number of correct guesses a year's subscription to THE DRAMATIC MIRROR, free.

4th Prize. To the competitor who comes fourth on the list a handsome copy of Lady Martha's celebrated work, "The Female Characters of Shakespeare."

5th (Consolation) Prize. To the honest competitor who sends the most guesses furthest from the truth, an original oil painting (size 5½x4½ feet) entitled "The Dying Thespian."

The contest will be subject to the following CONDITIONS.

1. The guesses must be written on the coupon printed below, with the competitor's full name and address, cut out and mailed to the Prize Puzzle Editor, in care of this office. The coupon contains numbers that correspond with the numbers of the pictures in the puzzle.
2. Only guesses written on THE MIRROR coupons will be valid.
3. The contest will remain open until May 21. The names of the prize-winners will appear in the issue of the week following, together with the solution of the puzzle and the names of the newspapers in which the "portraits" originally appeared.
4. Coupons will be printed in each intervening number of THE MIRROR, and competitors can send guesses on as many separate coupons as they choose.

COUPON.

THE MIRROR'S PICTURE PUZZLE.

Competitor's name

Address

My guesses as to the subjects of the professional portraits printed in THE MIRROR, dated April 26, 1900, are as follows:

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A NEW CYPHER

BY MON BOUCAULT

The process of separating the precious metal from the dross amidst which it is contained may be performed chemically by the application of a solvent; or what, if I were a metallurgist, I should call a dissolvent.

In an article recently published in a monthly review I proposed to apply a similar process by the use of a mental menstruum to the plays of Shakespeare, and by such means extract the gold which has been supplied by his mind to those works containing much dross. It is admitted that the dramatic works ascribed to his pen are not wholly composed by him; that he was one of an association of authors who collaborated to supply the theatre in which they were interested; whereof the hands of more than one contributor are revealed in the majority of the plays that pass under his name; that these dramas were for the most part remade of older plays which were altered and rewritten; that we find several editions of single plays printed and published between 1590 and 1623—thus embracing a period commencing with his earliest recorded attempts as an author, up to seven years after his death; that these several editions of the same play differ from each other, showing the continuous and important elaboration they underwent until they reached the copies given to the world by Hemings and Condell in 1623—who declared all former copies to have been published without authority, and therefore spurious, or piratical. Nevertheless, these facts, fairly considered, may be said to dispose of two questions: first that Shakespeare did not, as he is represented to have done, give his manuscript to the actor without erasure or alteration, but on the contrary no author amplified and corrected more than he did. Secondly, what became of the "cypher" recently discovered by Mr. Donnelly if the text of the plays had been constantly subject to these alterations between the issue of the original manuscript and the appearance of the edition in which the "cypher" is contained.

If, however, the above facts be admitted, it behooves us to discover, if possible, how much of each drama belongs to the older play; how much to the contributions of Shakespeare's collaborators.

I think the drift of my afore-mentioned article in the *Review* has not been clearly apprehended. My object was to discover in the first place the native method and mannerisms of Shakespeare's mind by close examination of those works which were indisputably of his sole composition; such were his poems, and thereby to detect certain peculiarities, fashions of expression, as experts recognize handwriting, so to discover the mind writing of this poet when it interpolates the produce of other minds. Thus I ventured to select sundry bits which were undoubtedly his, to explain my proposed process, but not in the way of criticism. Then, having detected these signs of his genius, they might be applied in the plays as a test to extract his belongings. This is the new cypher I suggest may be applied to his works; it would be an interesting and curious employment for a capable and discriminating mind to follow all the signs carefully, and then put forth a new edition of these plays, wherein those parts which seem undoubtedly to be the work of some other mind, might be printed in one kind of type; the doubtful parts might be printed in another and distinct type, while all those scenes which bear distinctly the impress of his genius might be distinguished by a third and larger font.

It is proper to advert to the wonder many writers have expressed, that he did not during his lifetime acknowledge his plays as publicly as he fathered his poems. It would have surprised me had he done so. The poems were his. The plays were not entirely so. When they were ascribed to him during his lifetime, he was assailed by his fellow authors for appropriating honors that were largely due to his fellow authors. They called him "a crow beautified with our feathers." This, and the knowledge that many of these plays were alterations of older dramas, may have induced him to stand so conspicuously aloof, especially as the dramatic writings of the period were, in his time, regarded as literary "pot-pourris," fugitive matters not likely to outlive their temporary purposes. For, let it be remembered that the contemporary writers when alluding to his works mentioned invariably his poems, referring casually to one or two characters in his plays. But judging from their appreciation they would have failed to believe that a time would come when W. S. would be placed, as a dramatic poet, above Sophocles, while his poems, especially his "Lucrèce" and his "Venus," would be noticed only as works of secondary importance.

For many years past it has been an amusing employment for my leisure hours to mark his plays in this manner. Some of them I threw out altogether, sincerely believing he did not write one line throughout the merry

THE NEW YORK DRAMATIC MIRROR.

stuff ascribed to him. The others I scored in red pencil what seemed to me to be here some patches of the old material, and there some scenes written by a collaborator; and underlined in blue the doubtful scenes. For example: I fail to believe that the first scene of Polonius can be reconciled with the treatment of the same character in the latter part of the play, when he is constantly apostrophized by Hamlet as an old fool. Hamlet must have known better. He knew him for an astute old courtier and a wily minister, as he had known him intimately as an attaché to his father's court, and therefore he knew that Polonius was not the notorious old fool he is represented in all the scenes excepting the early one.

It cannot be alleged that the old man enacted this foolish part to accommodate himself to Hamlet's fits of madness, because he falls into this foolish vein while conferring with the King and Queen, when the Prince is not present: and this character is inconsistent with his speech and conduct in his own house, where he gives such sound advice to his son.

Yet, Hamlet inquires of Ophelia: "Where's your father?" To which she replies: "At home, my lord!" Then says Hamlet: "Let the door be shut upon him that he may play the fool nowhere but in his own house!" Setting aside the brutality of this speech, it infers that Polonius was a notorious old fool—at home. But he is not so presented. May! Even in the scene, Act 2, Scene 2, with the King and Queen, some of his speeches are shrewd enough, while some are addled and grotesque.

Those who have composed plays, and written in collaboration with other authors, know by experience how difficult a task it is to maintain throughout a work perfect consistency in a character, part of which is written by another person. When Charles Reade was so employed on the same work with me we fought many a battle over our heroine—I contending that she would not act and speak in such or such a manner, while he insisted that she would do so. Ah! if we could only peep behind the curtain that shrouds these Shakespearean plays! But it is all conjecture.

There is a silly prejudice abroad that we are forbidden to lift our faces in the presence of this poet. This fanaticism does him no homage, it simply tends to degrade our appreciation into ignorant worship. But he is regarded by some whose groveling admiration is not a matter of understanding, as a kind of poetic messiah, and to question his perfection is a confusion of literary atheism. This is nonsense. William Shakespeare is remarkable for as many defects as beauties. Those who are unable to perceive the former show themselves incapable of appreciating the latter. He reminds me of the rich wilderness that has been recently inclosed under the name of the Yellowstone Park. God alone has been the gardener; to admit cultivation would be to destroy beauty, which Voltaire stigmatized as "barbaric;" he could not accept Nature unadorned by Art. This "barbaric" quality pervading the works of Shakespeare forbids us to entertain the belief that they could be the product of a mind so perfectly cultivated as was the mind of Francis Bacon, who would have avoided blunders and rudenesses which abound in the songs of the Swan of Avon. By the way, why the Swan? That brainless, songless, graceful goose has no title to the association with the most tuneful of poets.

It is true that "the real object of drama be the exhibition of human character, and the situations that most signally develop character form the best plot," then to this fundamental law all other regulations are subordinate. I quote the great essayist in claiming that the dramatist must possess this gift. Let us perceive the variety of great characters which Shakespeare has left in the gallery of poetic portraits! How many such has Bacon left? How many, as Macaulay very truly says, has Byron left? Byron disclaimed dramatic power, he urged that his dramatic poems were not dramas, and he was right, they are not so, any more than were Samson Agonistes and Comus. The dramatist alone, amongst the poets, possesses the faculty of getting inside his personages, of concealing himself within the characters, who thus are made, as it were, to draw themselves, as human beings do on the stage of life. All other composers of fiction, standing without, describe the characters; the poet is the sole speaker, and the emotions are conveyed from the characters through him to the reader. This is, critically speaking, the difference between the epic and the dramatic worker; between the novel and the play.

This test may be considered the crucial one to ascertain whether or so the drama during any particular period has suffered a decline. Let the plays produced during such a period, say the last thirty years, if that may be considered to be a generation, be subjected to the question: What characters have survived as monuments of the dramatist's invention and skill? If there be no such monuments then the dramas, however popular they may have been for a time, however profitable to the authors, cannot figure as regards to the stage. When the modern

craze for "naturalism" shall gratify us with one great drama, containing one great human being—I will not say of the stature of Lear or Othello, but their equivalent, or something approaching their equivalent in one act—then, and not until then, I shall begin to believe that Dante is wrong and Zola is right, that Ibsen can lead Shakespeare captive. Until then, I shall continue to admire my friend Sarony, but secretly entertain the conviction that his portraits, however faithful a transcript of Nature, do not excel those of Gainsborough and Vandyck.

Albert Edmund Lancaster will contribute an article entitled "The Secret of Popularity," next week.

THE RUDIMENTS.

I didn't see the farce, Aunt Jack, till last Friday evening, and when I did see it, I was more surprised at the mispronouncing done by the players than I was amused by the wild irregularities of what they played. It will be nearer the fact if, instead of the players, I say I was surprised at the mispronouncing done by one of the players—Mr. Edward Bell.

Mr. Bell's pronunciation of English, to express it temperately, is very faulty; so faulty, indeed, that it needs reconstructing throughout. I could not have believed that there was a member of one of our three stock companies whose pronunciation was so vulnerable to criticism. Mr. Bell does not misplace accents. At all events, I noticed none misplaced, but he does what is more vulgarizing. He continually mis-sounds the vowels and occasionally he mis-sounds the consonants. Such an utterance as Mr. Bell's should not be tolerated in any first-class theatre, either by manager, stage manager or critic. In any European country a pronunciation as faulty as Mr. Bell's would be incontinently hissed from the stage.

In pronouncing the word *aversion*, Mr. Bell commits two errors. He mis-sounds the *e* and the *s*. The *e* he sounds like *u* in *furrow*, and the *s* he sounds like *z* though properly it has its hissing or sibilant sound. What the proper sound of the *e* in this word is I cannot well explain. If Mr. Bell would know, he has but to ask any cultured Englishman—Mr. Barrymore or Mr. Robinson, for example.

This, in America, often mis-sounded *e*, called by Worcester the short, obtuse *e*, occurs in a long list of words; and whenever Mr. Bell meets with it he fails to give it its proper sound.

Another vowel that Mr. Bell mis-sounds is the *i* that occurs in such words as *first*, *mirth*, *birth*, *thirst*, etc. This *i* has precisely the same sound the *e* has in *version*, *person*, *merchant*, *verge*, etc.

Again Mr. Bell's long *u*'s, if my hearing was not at fault, are sometimes very like long *o*'s. The word *jury*, for example, from his lips sounded to me very like *joory*.

Another of the peculiarities of Mr. Bell's pronunciation of English appears in the sound he gives to the so-called Italian *a* that we have in *hard*, *art*, *father*, *calm*, etc. I can't describe it so that it would be recognized, but as I think it quite like the *e* we commonly hear in the backwoods drama in the word *hard*, I will call it the Arkansas *a*.

I do not think that Mrs. Booth pronounces either *gone* or *interesting* in accordance with what she herself would consider the best usage. Unintentionally, probably, she pronounces *gone* as though it were written *gawn*, and of the *e* in the third syllable of *interesting* she makes so much that one is in doubt where she would have the accent.

Neither Mr. Holland nor Mr. Butler is above reproach in the sounding of their short, obtuse *a*'s. They, like Mr. Bell, will have to change their sound a bit, if they would conform to what is accounted the best usage.

Though Mr. Walter Kelley's pronunciation of *circumstance*—I saw Mr. Kelley recently in Master and Man—may be successfully defended, it is none the less not in accordance with what is generally recognized as being the most refined. Webster leaves the *a* unmarked, which means that he would have it treated as an obscure vowel; if he would have it pronounced short, that is like *a* in *an*, he would so mark it. It should be barely touched.

Does Mr. Kelley need to be reminded that the first *v* in *position* is not long? It would seem so.

Neither Miss Lillie Vinton nor Mr. Kelley, if I heard aright, pronounce *new* correctly. Mr. Dominick Murray has some authority for making the *a* long; in *patent*, yet the weight of authority is overwhelmingly on the side of making it short.

I take, with much pleasure, this opportunity to compliment Mr. Murray on his masterly personation of Humpy Logan.

Mr. Alf. Fisher has even less authority for pronouncing *again* with the second *a* long than Mr. Murray has for making the *a* long in *patent*. Then, in the interest of uniformity, Mr. Fisher should pronounce the word as his fellow-players pronounce it. It is not pleasant to hear words pronounced differently by members of the same company.

If Mr. Drew A. Morton will take the trouble to inquire into the matter, he will find that in the little word *term* there is a block in the shape of a vowel, on which he, in common with many another, stumbles.

Some day, I have no doubt, the word *pre-text* will, by common consent, be accented on the first syllable, as Mr. Wilton Lackaye accents it; but at present the weight of authority is decidedly in favor of accenting the second syllable.

There is little authority, very, for making *pre* instead of *pred* the first syllable of *pred-essor* as Mr. Hudson Liston does. Walker, Webster, Worcester, Smart and several others make *pred* the first syllable, pronouncing the *e* short.

The author of *A Mighty Power* errs in using *aggravate* in the sentence, "Do not aggravate me." *Aggravate* means to make worse, to heighten, and not to provoke, to irritate or to anger.

Not over his own signature, Mr. Rothschild, but under his own signature. The expression means, Given under my hand and seal; that is, Under the guarantee of my signature. It has no reference to the position of the signature, nor of the paper either, Webster to the contrary notwithstanding.

ALFRED AYRES.

GLEANINGS.

RICHARD MANSFIELD authorizes a denial of the report that his throat is affected. This is gratifying news, but did Mr. Mansfield also authorize the announcement in Boston that he would play there in Dr. Jekyll and Mr. Hyde during his recent engagement despite a warning from his physician that the strain of the dual role upon his throat might lead to serious consequences?

AMERICANS will yield in loyalty and patriotism to no other nationality. They will welcome the national anthem in the theatres.

LITTLE GEORGE COOPER has been re-engaged by T. Henry French for Lord Fauntleroy for next season. Fred A. Cooper and George Woodthorpe have also been secured for the organization, which opens its season in September.

MARION HILL, a clever and attractive San Francisco professional, has volunteered to appear at the joint benefit for the Post Graduate Hospital and Actors' Fund at the Metropolitan Opera House on May 22. Essie Graham, the smallest and youngest serio-comic vocalist in the profession, has also volunteered.

MARSHAL P. WILDER'S annual entertainment, under the personal supervision of A. B. De France, will take place at the Broadway Theatre on May 19. Among those who have volunteered their services in behalf of the popular little humorist are, Blanche Stone-Barton, Agnes Stone, Elita Proctor Otis, Signor Perugini, Signor Saphio, Richard Carroll, Edward Kendall, Lillian Russell, Madame Pemberton Hinks, George Sturges and many others. On this occasion Mr. Wilder and De Wolf Hopper will repeat their side-splitting version of Romeo and Juliet.

"It can but be refreshing after either a good or bad play to listen to the stirring strains of 'The Star Spangled Banner,' and the custom should be introduced, as it no doubt will be, in the theatres throughout the country." That's what the *Press* says of *The Mirror's* idea, and the *Press* is a live paper, and American through and through.

There is some curiosity to know who is meant by Mr. Mansfield's "average small dramatic critic of Boston." But curiosity on this point is not more keen than to discover who is the exceptional small dramatic critic, who the average large dramatic critic, etcetera, of Beantown.

The Denver News Letter, edited by Walker Whiteside—formerly of the theatrical profession—is a bright, wide-awake, entertaining weekly that appears to be meeting with the success it undoubtedly deserves.

ARTHUR BYRON, a new comer on the stage, has assumed the part of the Ferret, in *Across the Continent*, hitherto played by his father.

CLEVELAND'S Minstrels are reported to be doing exceptionally good business in the Northwest.

The Sun says, with its usual mendacity, that the national anthem idea was "suggested by the custom of English theatres." Presumably it means the custom in English theatres, which would be better grammar, if not less a lie. *The Sun*, and the unscrupulous person who presides over its villainies, knows perfectly well that it was suggested by *The Dramatic Mirror*. *The Sun* was the sheet particularly referred to by the Philadelphia *Inquirer* recently when it said: "The papers of New York have sunk to the very lowest depths of disgraceful journalism. In their zeal to bombard somebody with mud and to fight each other with the personalities of the fish-market, they have ceased to become newspapers and have degenerated into mere scandal-mongers."

Last week Lizzie Evans played *The Buckeye* in St. Mary's, Ohio, where she first made her professional debut ten years ago.

ECIRPAC'S CHAT.

The *Herald* complains of the "actors and actresses" who are eternally figuring as subjects of the popular testimonials.

Naturally, everybody is weary of the serenely bobbing beneficiary; but the *Herald* makes a mistake in including the actress in the category.

The women of the stage rarely have benefits given in their honor. As, collectively, women are more worthy than men in all states of civilization, they should aggregate a majority in this particular consideration.

But as the women of the stage are less speculative and enterprising than the men, so do they find it more incumbent upon them to put by a little for April weather—and they try to pay their debts.

And as women are more sensitive than men, so are they prouder, and to one masculine flourish of excuses, in the forms of unjust claims and heartrending judgments, do we find ten humble toilers of the petticoat persuasion, who deftly bind their jackets and darn their gloves, in a noble effort to maintain an outside showing, equal to a reputation in credit.

What a bore is the weeping, wailing stage heroine!

When we wore short gowns and long braids, we were thrilled with admiration for Elsie Dinmore, when she *wouldn't* play the piano on Sunday, and sat all day on the piano stool, bravely renouncing dinner and supper, until she tumbled off, in virtuous defiance of the unholy command.

I suppose it is a like spirit of patriotism which compels us to seek our handkerchiefs at matinees and the bidding of slow music when some gentle, resigned creature makes a great hulabaloo about nothing at all.

The stage heroine's distinguishing air of sweet resignation is very irritating.

The true, every-day, real-life heroine, is not a creature of tears and lamentations. She doesn't roll up her eyes, grasp her lower lip, faint, or make faces, in a crucial climax.

On the contrary, she proves her right to the noble title by keeping her wits about her, behaving sensibly, and thinking what is best to be done under the circumstances.

Please, authors, give us heroines who don't weep, wail, lament, make faces, and keep time to the soft tremolo of the fiddles.

What would become of the stage if its traditions were left solely in the care of actors, or if the serious questions of its present and future depended upon no other thinkers?

Few actors have possessed either the ability or the desire to write histories of the art, and most of the books they have given us contain nothing more lofty than trivial personalities, and shabby, funny stories.

And why not?

What do we know, or care about Christopher Marlowe, the founder of English dramatic literature? Even Kyd is not a subject of ridicule among us, because we don't know anything about him.

We take little, if any, interest in the intellectual discussions of stage affairs; many of us don't even read the first page articles in *THE MIRROR*.

We are deeply interested in the gossip, however. We find food for an hour's conversation in the statement that Miss Pearl Rosebud has left the "Cast on the Sea, with new, original printing," company, but a more æsthetic departure appeals but faintly to our consideration.

Art-loving outsiders frequently know more of the history of our boards than we do, even though they cannot tread them so easily.

We often make game of the critics, and yet many of us are as incapable of writing a scholarly criticism as are these oft-times tiresome pedants of the *savoir faire* that carries us safely over the ground.

We are not to be despised or blamed for our occasional ignorance.

It is not necessary that we should study the work of every great actor who has gone before us, as must the painter and the musician, learn the methods of exemplars who lived ages ago.

We may spend the afternoon in healthy cheers of Ewing, when he sends the ball over the fence, or in generous applause of Slatery's home-runs; and our studios interest in the local teams does not in the least interfere with our wringing the hearts of our audience to-night.

The eager pursuit of knowledge and its congenial midnight oil are not necessary to our achievement of dramatic successes.

And it's a good thing. Perhaps if some of us knew more we could not act so fearlessly.

The demands of our art upon our intellect and education are comparatively so slight that our mental functions have fallen into a state of innocuous desuetude.

The actor is frequently the very last man to discuss the drama intelligently.

ECIRPAC.

HERRMANN'S GAIETY THEATRE.

The remodeling of the old minstrel hall known as Dochstadter's into Herrmann's Gaiety Theatre will soon begin. The new en-

trance will be considerably larger than the old one, being twenty four feet wide and twenty-five feet high, with an arched ceiling. The ceiling and walls of the foyer will be covered with mirrors of French plate glass in marble frames. The floor will be tiled with tasseled marble, while twenty-dollar gold pieces will be placed at each corner of the squares.

The box-office will occupy the centre of the lobby and will be constructed of richly carved woods. By the removal of the present abutting wall and by the change in the entrance, the interior of the theatre will be greatly enlarged. The walls and ceiling will be tinted in ivory white, pink and gold, while corresponding colors will be used in silk plush upholstery. Sofa chairs, over two inches wider than any other now in use, are to be put in and the private boxes will be in the pagoda style. Over \$60,000 is to be expended on the improvements.

LAUNCHING THE SHATCHEN.

"The new play is a go," said Orville M. Remington, representative of The Shatchen company, to a *MIRROR* reporter last Monday. "When *The Shatchen* was produced at Rochester on April 21, we played in that city for three nights to light houses, but the following three nights in Buffalo we did a good business. During last week's engagement in Philadelphia the Walnut Street Theatre was filled every night, and the best evidence of our success is that we are filling a second week's engagement this week at Mr. Fleishman's other house, the New Park.

"The audience laugh at M. B. Curtis all through the piece. Jerry Taylor, stage manager of the Walnut, kept a tally one night and counted sixty-four laughs in the first act, sixty-two laughs in the second act and one hundred and four laughs in the last act. Lewis Morrison has a very strong part, and has made quite a hit in it. We have just engaged George Osbourne to play the part of Nickerson, the banker.

"The scenery was painted by Mohn, Becker and Wickes, of this city, after models furnished by Phil Goatcher. It was much admired in Philadelphia, and will, of course, be used in our New York production at the Star next Monday. By-the-by, it is rather a singular coincidence that three of the successful plays produced at the Star have commenced with the letter S—*The Shaugbraun*, *Shenandoah* and *The Senator*. We hope, therefore, that *The Shatchen* will complete the four-leaved clover of lucky S's."

A CHAT WITH ROBERT M'WADE.

Robert McWade, the well-known actor, who has been on an Australian tour, arrived in this city on Tuesday last, after an absence of about a year.

"Yes, I know I went away rather suddenly, but it wasn't my fault," said Mr. McWade to a *MIRROR* reporter, who was among the first to welcome the actor back to his native heath. "The whole thing was settled in two weeks. Wesley Sisson was sending the Little Lord Fauntleroy company to the Antipodes, and he made a proposition to me to go over, which I accepted. I went under contract to him for two years to present to the Australians my version of Rip Van Winkle and my new play, *The Rosicrucian*. The latter piece deals with the fanatic alchemists, who claimed to have discovered the philosopher's stone giving them the power to change all base metals into gold.

"I went to Australia without arranging any dates in advance, as I had not the time to do so, and the lack of dates is the only reason for my return, for I met with a most cordial reception from the press and the public in the Antipodes.

"In Melbourne, I learned that J. C. Williamson's dates were filled for several months in advance, with open time only for Little Lord Fauntleroy, which, as you know, had been fixed before we left.

"Arrangements were made, however, for my appearance at the Alexander Theatre for two weeks, and there I produced my own dramatization of Rip Van Winkle. My reception was very enthusiastic, but I could not play longer than the two weeks, as the theatre had been rented for a season of English opera. Even as it was, those two weeks were only given me through the kindness of the manager, Mr. Dampier, who had arranged to keep them for his daughter, who was to produce *Romeo and Juliet*. To give me the time, he put the other production aside.

"George Rignold, who will be remembered here, did me a similar favor at his elegant theatre in Sydney, Her Majesty's. He gave me the two weeks before the Holidays, taking off *The Flying Scud*, in the middle of a successful run, expressly to do it. For the Holidays he was getting up a big spectacular production of *Midsummer's Night's Dream*, and even though I met with success I could not let him spoil his plans through me. I made such a hit here, though, that Mr. Rignold and other managers told me if ever I wanted to play again they would gladly give me terms, while the *Sydney Times* said I was

the 'greatest actor America had ever sent to Australia.'

"Besides appearing in Sydney and Melbourne, I played a week's engagement in both Ballarat and Sandhurst, N. S. W. I received offers from different managers to play all through Australia outside of the big cities, but on advice of Manager Williamson I refused them all, as, aside from Sydney and Melbourne, the general theatrical business in Australia is not nearly as good as it used to be, while New Zealand is almost dead.

"For next season I intend producing a three-act burlesque comedy, in which I will incorporate my German burlesque of Richard III., entitled *Dick Mid Dhrse Eyes*. I am negotiating with a manager to take the direction of the production."

GOSSIP OF THE TOWN.

COLONEL SMITH'S Park Theatre closes its career on Saturday night to make room for the new house to be erected in its place, and the evening is to be made a memorable one. The farewell address will be delivered by Rose Coghlan.

THE Mayor of New York heartily endorses the playing of the national anthem. "I am strongly in sympathy with any movement having for its end the encouragement of patriotism in our people," he says.

THERE will be a complete change of bill at Daly's Theatre next Monday night, when *A Game of Cards*, *My Milliner's Bill* (in which Rosina Vokes sings "His 'Art was True to Poll"), and *A Corsican Legacy*. The latter has never been seen here before. The season of the company at Daly's has been remarkably successful, the receipts averaging over \$11,000 for each performance.

"NATIONAL anthems strengthen and unify national sentiment," says General O. V. Howard, the patriotic commander of the Division of the Atlantic.

J. W. HENRY is an operatic comedian who is quite in demand at the present moment. Among the offers he has received within the past week was one to play the role of Chancellor in John Stetson's production of *Iolanthe* in Boston, and one to play in *Olivette* for C. D. Hess at the Grand Opera House in Chicago. The latter manager has also made him a flattering offer to join the Pauline L'Allemand Opera company, which is to go out under his management next season.

HARRY TANSEY has been engaged to play Tony Jay in *A Rag Baby*, and is reported to have made a hit in the role.

GEORGE H. ADAMS has been the acting manager of the He, She, Him and Her company since the beginning of February last. Since then he has continued to play his part of Toby, has directed the agent, ordered every sheet of paper used by the company, and managed the stage. In spite of all this extra work, he states that he was never better in his life.

THE Fountain Theatre at Kansas City, Mo., was destroyed by fire last week. Loss, \$11,000; no insurance.

ABOUT 500 people were present at the baseball game between the Fourteenth Street and Bijou Theatre nines, held on Thursday last at the Brotherhood Grounds in this city for the benefit of John Sloan, a stage hand, who has lost his eyesight. The game was won by the Bijou by a score of 12 to 3.

THE new play which Annie Ward Tiffany is to produce on the 19th inst. is entitled, *The Step Daughter*.

"Most excellent," is Postmaster-General Wanamaker's endorsement of *THE MIRROR*'s national anthem movement.

CHARLES H. VANDENHOFF, the well known actor, died at Seattle, Washington, on Wednesday last of injuries received in a collision on the Northern Pacific Railroad. Mr. Vandenhoff was born in England, and was about forty years old. He was a member of the Paul Kauvar company at the time of his death.

MISS EASTLAKE is said to be writing a book, to be published in London, about her impressions of America.

H. W. FENWICK, of Lizzie Evans' company, has signed with Fanny Davenport for next season.

THE General commanding the United States army, J. M. Schofield, gives his hearty approval to *THE MIRROR*'s work of instituting a patriotic custom in all the theatres.

LAST Thursday fifty members of the local lodge of Elks attended the performance of *Monte Cristo, Jr.*, at Jacobs' Opera House in Utica to present Corinne with a gold badge and an engrossed certificate of honorary membership in the lodge. Mrs. Kimball subsequently presented the lodge with a handsomely framed photograph of Corinne.

A NATIONAL air forms a more dignified and fitting close to a dramatic performance than "Little Annie Rooney" or "McGinty." *N'est-ce pas?*

HENRY HALL WINKLOW signed a contract on Saturday last to write a new comedy for Barry and Fay to be completed by the middle of July.

AN amateur matinee is to be given at the Lyceum Theatre on Friday afternoon for the benefit of the Chapel Hill Fresh Air Mission of Monmouth County, N. J. The programme will consist of *The Nettle*, a comedieta in one act, by Ernest Warren; *Sunset*, a play in one act, by J. K. Jerome, and *Le Mariage aux Lanternes*, an operetta by Jacques Offenbach. Among those who will take part in the entertainment are Alice Lawrence, Rita Lawrence, Robert Livingston Cutting, Jr., Palmer Coolidge, George Anderson, Sallie Williams, Robert L. Morrell, Francis Conrad and R. M. Cordova.

THE President of the United States sympathizes with any movement tending to develop the expression of patriotism, and he therefore favors *THE MIRROR*'s idea.

MASTER AND MAN, which has been doing a good business in the West, will close its season at the Bijou Theatre, Pittsburg, May 26. During that week a performance of the play will be given for the benefit of the employees of the house.

MCCARTHY'S Mishaps will close its season in Baltimore on June 1.

THE day is not far distant when audiences will expect the national anthem as surely as they expect the curtain to descend. It is best to be among the first in instituting the patriotic custom.

CHARLES POPP, the veteran manager, who is at present the American Consul in Toronto, is in the city.

MAY WALDRON, who is now quite trim and slender, has been re-engaged for Stuart Robson's company for next season, when she will be seen as Kate Hardcastle in *She Stoops to Conquer*, and in two new plays.

STATESMEN, rulers, generals and other men of note unite in endorsing *THE MIRROR*'s movement toward establishing the national anthem as the concluding feature of every theatre programme.

THE Silent Partner will, according to manager C. B. Cline, be given every opportunity in the way of scenic display when it is put on at the Fourteenth Street Theatre in a few weeks. The company will come direct from the Hollis Street Theatre, Boston, to this city.

VERNER CLARKE has been engaged for Annie Ward Tiffany's play, which is to be produced on May 19. Rehearsals began on Monday in Boston.

THE manager who doesn't play "The Star Spangled Banner" after the performance is a clam.

THEODORE THOMAS, the well-known musician, will be married at Chicago this (Wednesday) evening to Rose Fay.

THERE have been very good actors playing the part of the Spy, in *Held by the Enemy* since the piece was produced, and Pittsburgh Owsley, who was seen in the role all of last season, was considered among the best. During the past season Mr. Owsley has been seen in Captain Swift, and he is now at liberty.

ROBERT A. DUNCAN, who is one of the most popular advertising agents in the city, will have a benefit at the Union Square Theatre on Sunday, May 25, Manager J. M. Hill having devoted the theatre for that purpose. An extended programme will be presented.

CHARLES WALCOT has been re-engaged for the Lyceum Theatre stock company for next season.

A. C. GUNTER's dramatization of his own novel, "Mr. Potter of Texas," will be produced at Buffalo on the 19th inst. Among others engaged for the play is C. B. Welles, who has just closed his season with Margaret Mather.

It is the promptness and fervor with which a good thing is adopted that gives it force and value. Managers who fall into line with the national anthem now appreciate this fact.

ACTIVE preparations are being made and a great success is promised for that worthy charity, the benefit to take place on May 23 for the Post-Graduate Hospital and the Actors' Fund. The use of both of A. M. Palmer's theatres, the Star, the Union Square, the Broadway and Daly's have been promised with the then running attractions, *The Shatchen*, *Richard Mansfield*, *Louis Aldrich*, *The County Fair* and *Marie Hubert Frohman*, the latter at Daly's. For the Metropolitan Opera House a special, long and varied programme is being arranged in which there will be few long acts, but a long list of short and attractive bits and sketches. The boxes for the latter entertainment will be sold at auction by J. H. Draper.

MANAGERS who are alive to the best interests of the public and of the theatrical business generally will adopt the national anthem as a nightly ceremonial.

ROBERT BUTLER, the pantomimist, and William Voegtlin, the scenic artist, have been for weeks making preparations for the elaborate production of *The Ice King*, or *The Trials and Tribulations of Jack and Jill*, a spectacular and pantomimic play which is being gotten up expressly for the Summer season at the new Standard Theatre, Philadelphia, by Manager Frederick W. Bart.

A WAVE OF PATRIOTISM

(CONTINUED FROM FIRST PAGE.)

patriotic sentiment, the innovation struck thoughtful people that the stampede which bores often make for the doors before the final fall of the curtain would, in future, be checked if not averted.

At Palmer's Theatre the anthem was voted an admirable custom, if one might judge from the manner in which the departing audience talked about it.

IN BROOKLYN AND ELSEWHERE.

Edwin Knowles, of Knowles and Morris of the Amphion Theatre and Grand Opera House, Brooklyn, said: "I think the idea of playing a national anthem a grand one, and we will hereafter play our audiences out to the tune of 'The Star Spangled Banner' or some other national air. I believe it will and should be done throughout the country."

Colonel Sinn of the Park Theatre said: "I am quite enthusiastic over it, and have decided to carry an orchestration of 'The Star Spangled Banner' with my road companies so that it may be played by all orchestras in the theatres that they play in."

J. S. Berger, of Berger and Price, of the Lee Avenue Academy: "It is a very good idea and should have been done long ago. I heartily consent to adopt it and will begin at once."

C. L. Woglom, acting manager of Proctor's Theatre: "I join in with pleasure and hereafter our orchestra will play a national anthem at the end of all our performances. It is worthy of adoption at all our theatres."

At Jacobs' Brooklyn Theatre The Mirror reporter was informed that Mr. Jacobs ordered it done last week and the orchestra started in playing the anthem at once.

Pete Baker telegraphed from Toronto to his manager, Thomas R. Perry, to request Manager Jacobs to have the anthem played during Mr. Baker's engagement at the Corinne Lyceum, Buffalo. The necessary instructions were immediately given by Mr. Jacobs.

Orville M. Remington, of the Scatchen company, told a Mirror reporter that Mr. Fleischman took hold of "The Star Spangled Banner" with great enthusiasm, and ordered it played in both of his Philadelphia houses just as soon as he had read about the movement in last week's Mirror.

A SPLENDID RESPONSE.

The following letters and telegrams have reached The Mirror from managers and others interested in the movement:

GRAND OPERA HOUSE,

PEORIA, ILL., May 3, 1890.

To the Editor of the Dramatic Mirror:—I think the idea of the orchestra playing "The Star Spangled Banner" at the close of each performance a grand one, and you deserve great credit for the patriotic suggestion. I have the best orchestra in the State, outside of Chicago, and they will play "The Star Spangled Banner" at the close of every performance after this date. Respectfully,

LEN H. WILEY,

Manager.

MUSIC HALL,

NEWARK, O., May 3, 1890.

To the Editor of the Dramatic Mirror:—Please place the new Music Hall, Newark, Ohio, on the list of theatres whose orchestras will, at the suggestion of The Mirror, play our national anthem at the close of each performance, beginning Monday, May 5. The Mirror should be immortalized by all true American citizens for establishing this beautiful and patriotic custom. Patriotically yours,

CLIFF HENDERSON, Manager.

To the Editor of the Dramatic Mirror:—

Sir.—The patriotic suggestion regarding the orchestral rendering of the national anthem at the close of each performance is worthy of the best American dramatic paper, and I gladly subscribe to it. Sincerely yours,

STANFORD, Conn., May 3, 1890.

To the Editor of the Dramatic Mirror:—In compliance with the glorious suggestion of THE MIRROR, the soul-stirring air "Star Spangled Banner" was played at the close by the Marie Hubert Frohman company in Stamford on Friday evening. It will be given at every performance during the remainder of our season. Truly yours,

JULIA FRANK BLANCHARD,

Harpiste Marie Hubert Frohman company.

JACOBS' HOBOKEN THEATRE, HOBOKEN, N. J., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—"The Star Spangled Banner" has been played in this theatre every evening of the performance, beginning last Thursday. Yours truly,

GEORGE L. HARRISON.

CITY OPERA HOUSE,

WATERTOWN, N. Y., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—Your suggestion to play the national anthem was a happy hit. I thought so well of it that we commenced playing it at the St. Smith Russell engagement last Friday night, and shall continue to play it. Yours respectfully,

K. M. GATES,

Manager.

WAGNER OPERA HOUSE,

MOLINE, ILL., May 4, 1890.

To the Editor of the Dramatic Mirror:—I think it is a grand idea to play at the closing of every performance a national hymn, and "The Star Spangled Banner" is without doubt the greatest to the American people. I gladly consent to have my orchestra play it after every performance. Yours most respectfully,

R. G. CLENDENIN, Manager.

PORT WAYNE, Ind., May 3, 1890.

To Harrison Gray Fiske, Editor Dramatic Mirror:—May I inaugurate your idea. "The Star Spangled Banner" will continue forever at my three houses. Truly yours,

JAMES GRANT,

World's Museum.

TROY, N. Y., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—Permit me to say that I like your idea of having the orchestras of all the American theatres play the national tune, if for no other reason than

to prevent these fine melodies from being forgotten by the American people. I remember, some years ago, when it was a common thing for the orchestras to play "The Star Spangled Banner," "Hail Columbia," "Washington's March," "Yankee Doodle," etc. But now it is surprising to find so many Americans who really do not know these airs.

In fact, I very frequently meet with young people who tell me that they never even heard of them. Yours truly,

SILVER VALLEY.

ACADEMY OF MUSIC,

JERSEY CITY, N. J., May 3, 1890.

My Dear Mr. Fiske:—

Please note that we are up to the time and follow your suggestion on the national anthem. Yours very truly,

EATIE HENDERSON.

New Bedford, Mass., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—Most heartily do we join you. We shall unfold "The Star Spangled Banner" at our theatres every night. Success to your idea.

THOMAS R. SINN, E. W. VANCE, JR., Managers Academy of Music, Pittsfield, Mass.

LYCEUM THEATRE,

ROCHESTER, N. Y., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—I think your idea a capital one, and I shall hereafter have our orchestra play "The Star Spangled Banner" at the close of our performance. A. E. WOLF, Manager.

GREAT BRID, Pa., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—"The Star Spangled Banner" idea is great. For my part I'll see that the two companies I am representing—Machie's company in Grimes' Collier Door and The Limited Hall—will both dismiss big audiences nightly to the soul-stirring strains of that immortal national anthem.

Yours truly,

W. J. CHAPPELLE.

Nashville, Tenn., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—After reading your article wherein mention was made of your wish to have the national anthem played after the performance, our leader, Mr. Charles A. Frisbie, immediately adopted the suggestion made, and last night the beautiful "Star Spangled Banner" was taken up by the orchestra as the curtain fell on the last act of Honor Bound. It will be continued until the close of the season. We were probably the first company to adopt your suggestion and I trust that Mr. Frisbie will give credit for his prompt action in the matter. We had only read the article that morning.

EDWARD WAGNER,

Katie Putnam Company.

STANDARD THEATRE,

PHILADELPHIA, May 3, 1890.

Harrison Gray Fiske, Esq.:—

DEAR SIR.—In acknowledgment of your laudable suggestion the orchestra of this theatre will play "The Star Spangled Banner" at the conclusion of every performance. Yours truly,

FREDERICK W. BERT.

PARK THEATRE,

BROOKLYN, May 3, 1890.

Harrison Gray Fiske, Esq.:—

DEAR SIR.—You can count on the Park Theatre for the playing of the national anthem at the close of each performance. We will "give you the national anthem every night," and I hope every theatre in America will adopt this popular move.

Very sincerely yours,

WILLIAM E. SINK.

PAWTUCKET, R. I., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—At the request of Messrs. Frisbie and West I beg to say that since the announcement in THE MIRROR requesting theatres and companies to make a permanent feature of playing "The Star Spangled Banner" after each performance, this company started it last night, when it made quite a favorable impression on the audience. The people remained in the theatre until the orchestra had finished playing it. At your command we shall continue playing it.

Yours respectfully,

J. GARLAND, Treasurer.

NATIONAL THEATRE,

PHILADELPHIA, May 3, 1890.

Dear Mr. Fiske:—

In compliance with THE MIRROR's suggestion, I have instructed my leader to give the audience "The Star Spangled Banner" at the conclusion of every performance, beginning Monday, May 5. A brilliant idea!

Yours truly,

T. F. KELLY.

MUSIC HALL,

WILKESBARRE, Pa., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—I heartily endorse your idea of having the national anthem played at the conclusion of performance, and begin with my next attraction. I shall continue it next season here and in my Allentown, Pa., house. Yours very truly,

H. M. BURGOUNDER.

P. S.—I trust another season has passed over our head every year of amusement in the country will adopt your idea.

CHERRY STREET OPERA HOUSE,

GREEN BAY, Wis., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—After this date "The Star Spangled Banner" will be played after every performance at the Cherry Street Opera House. J. P. SCHUMACHER.

NEWCASTLE, Pa., May 3, 1890.

To the Editor of the Dramatic Mirror:—

The orchestra of the Liberty company, under the direction of W. H. Swenson, played "The Star Spangled Banner" after the last act of the place at Wells-ville, Ohio, on May 2. Respectfully,

CHARLES A. LODER.

ANESBURY, Mass., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—Manager Arthur will play "The Star Spangled Banner" at the close of performances hereafter. Yours respectfully,

JOHN HANCOCK, Correspondent.

WILKESBARRE, Pa., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—Manager Burgounder of Music Hall, Wilkesbarre, Pa., states that he will continue with pleasure to having "The Star Spangled Banner" played at the conclusion of each performance, also at his Allentown house as soon as he takes possession. H. M. SPENCE,

Correspondent.

PORT JERVIS, N. Y., May 3, 1890.

Harrison Gray Fiske, Esq.:—

DEAR SIR.—In conversation with Mr. George Lee, manager of the old and new Opera House, he said: "I shall act on the suggestion of THE MIRROR. It is a clever idea. I shall instruct my orchestra to play 'The Star Spangled Banner' at the close of every performance hereafter."

Respectfully yours,

MARC CONN, Correspondent.

CUMBERLAND, Md., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—The managers of the Academy of Music have instructed the orchestra to play "The Star Spangled Banner" at the close of each performance. C. H. HOLTZMAN, Correspondent.

WATERTOWN, N. Y., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—At the close of St. Smith Russell's performance of A Poor Relation on last Friday night at the City Opera House in this place the orchestra played "The Star Spangled Banner" on the audience passed out. L. J. DAVIS,

Correspondent.

PITTSBURGH, Pa., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—Manager Evans of our Music Hall, is pleased with THE MIRROR's idea to have the national anthem played at the conclusion of each performance, and he will instruct his orchestra leader accordingly. THOMAS D. WYLLIE,

Correspondent.

[Telegram.]

Worcester, Mass., May 3, 1890.

To the Editor of the Dramatic Mirror:—

The opening of the theatre to-night was a fine success. Every seat was occupied and hundreds had to stand. Your correspondent called Manager

Rock's attention to THE MIRROR's request for "The Star Spangled Banner," and he at once ordered the orchestra to have it rehearsed, and closed the performance to night by playing it. The audience received the national anthem with enthusiastic applause. T. C. OGDON, Correspondent.

HONOLULU, H. V., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Sir.—I sincerely trust that the wave of patriotism will reach Western New York and that we, too, shall hear the strains of "The Star Spangled Banner" at the close of each performance. MRS. EVE DE R. CLENDON,

Correspondent.

[Telegram.]

ALPHEA, Mich., March 6, 1890.

To the Editor of the Dramatic Mirror:—

The Ida Van Cortlandt company joined the procession. The orchestra played "The Star Spangled Banner" as a finale to last night's performance. TAVENIER BROTHERS.

[Telegram.]

ROCHESTER, N. Y., May 4, 1890.

To the Editor of the Dramatic Mirror:—

The Charles T. Higgins Concert company of New York is the first traveling company to close their entertainment here with the national anthem. R. S. DRISCOLL, Manager.

[Telegram.]

TOLEDO, O., May 3, 1890.

To the Editor of the Dramatic Mirror:—

Our People's Theatre orchestra to-night adopted the custom of playing the national anthem as suggested by THE MIRROR. BRADY AND GARWOOD, Managers.

[Telegram.]

FRANKLIN, Pa., May 3, 1890.

To the Editor of the Dramatic Mirror:—

"The Star Spangled Banner" was introduced here at Opera House this evening at the opening of the Opera company to a packed house. J. R. WATSON, Correspondent.

[Telegram.]

AUGUSTA, Ga., May 3, 1890.

To the Editor of the Dramatic Mirror:—

The Huntley-Harrison orchestra played the national anthem to-night. J. E. FRANKLIN.

[Telegram.]

PINDLAY, O., May 3, 1890.

To the Editor of the Dramatic Mirror:—

You can add the Davis Opera House of Findlay, Ohio, to the list of theatres commencing on May 5. custom of playing "The Star Spangled Banner." HUBB KING, Manager.

[Telegram.]

DULUTH, Minn., May 4, 1890.

To the Editor of the Dramatic Mirror:—

My orchestra closed the performance last night with "The Star Spangled Banner." Milton Nobles was the attraction. The crowded house heartily encored the anthem. GEORGE B. HAYCOCK,

Manager.

These theatres and companies have adopted the anthem.

PALMER'S THEATRE, A. M. Palmer, Manager.

UNION SQUARE THEATRE, J. M. Hill, Manager.

LYCEUM THEATRE, Daniel Frohman, Manager.

FIFTH AVENUE THEATRE, Henry C. Miner, Manager.

GRAND OPERA HOUSE, T. Henry French, Manager.

STAR THEATRE, Charles Burnham, Manager.

NIBLO'S GARDEN, K. G. Gilmore, Manager.

DALY'S THEATRE, Cecil Clay (for Miss Vokes).

CASINO, Rudolph Aronson, Manager.

MADISON SQUARE THEATRE, A. M. Palmer, Manager.

TONY PASTOR'S THEATRE, Tony Pastor, Manager.

PEOPLES' THEATRE, Henry C. Miner, Manager.

WINDSOR THEATRE, F. R. Martha, Manager.

STANDARD THEATRE, J. M. Hill, Manager.

ACADEMY OF MUSIC, Gilmore and Tompkins, Managers.

THIRD AVENUE THEATRE, H. R. Jacobs, Manager.

PROCTOR'S TWENTY-THIRD STREET THEATRE, Proctor and Turner, Managers.

FOURTEENTH STREET THEATRE, J. W. Rosequest, Manager.

HAMMERSTEIN'S OPERA HOUSE, Oscar Hammerstein, Manager.

PROCTOR'S THEATRE, BROOKLYN, F. F. Proctor, Manager.

BROOKLYN THEATRE, BROOKLYN, N. Y., H. R. Jacobs, Manager.

LEE AVENUE ACADEMY, BROOKLYN, Berger and Price, Managers.

THE AMPHION, BROOKLYN, Knowles and Morris, Managers.

GRAND OPERA HOUSE, BROOKLYN, Knowles and Morris, Managers.

LYCEUM THEATRE, BROOKLYN, E. D., H. R. Jacobs, Manager.

JACOBS' HOBOKEN THEATRE, Hoboken, N. J., H. R. Jacobs, Manager.

GRAND OPERA HOUSE, PEORIA, ILL., Len. H. Wiley, Manager.

CITY OPERA HOUSE, WATERTOWN, N. Y., K. M. Gates, Manager.

OPERA HOUSE, ALBANY, N. Y., H. R. Jacobs, Manager.

WAGNER OPERA HOUSE, MOLINE, ILL., R. G. Clendenin, Manager.

OPERA HOUSE, ANESBURY, MASS., A. C. Arthur, Manager.

CORINNE LYCEUM, BUFFALO, H. R. Jacobs, Manager.

OPERA HOUSE, SYRACUSE, N. Y., H. R. Jacobs, Manager.

ACADEMY, ROCHESTER, N. Y., H. R. Jacobs, Manager.

COURT STREET THEATRE, BUFFALO, N. Y., H. R. Jacobs, Manager.

THEATRE, CLEVELAND, O., H. R. Jacobs, Manager.

ACADEMY, CHICAGO, ILL., H. R. Jacobs, Manager.

CLARK STREET THEATRE, CHICAGO, ILL., H. R. Jacobs, Manager.

ACADEMY OF MUSIC, JERSEY CITY, Mrs. William Henderson, Manager.

ACADEMY OF MUSIC, PITTSBURGH, MASS., Shea and Varney, Managers.

GRISWOLD OPERA HOUSE, TROY, N. Y., H. R. Jacobs, Manager.

PEOPLES' THEATRE, TOLEDO, O., Brady and Garwood, Managers.

OPERA HOUSE, FRANKLIN, Pa., J. P. Kenna, Manager.

WORCESTER THEATRE, WORCESTER, MASS., J. F. Rock, Manager.

DAVIS OPERA HOUSE, PINDLAY, O., Rush King, Manager.

SPARROW AND JACOBS' THEATRE ROYAL, MONTREAL, CAN., Sparrow and Jacobs, Managers.

JACOBS AND SPARROWS' TORONTO OPERA HOUSE, TORONTO, ONT., Jacobs and Sparrow, Managers.

STANDARD THEATRE, PHILADELPHIA, Fred. W. Bert, Manager.

PARK THEATRE, BROOKLYN, William E. Sink, Manager.

NATIONAL THEATRE, PHILADELPHIA, T. F. KELLY, Manager.

OPERA HOUSE, PORT JERVIS, N. Y., George Lee, Manager.

WORLD'S MUSEUM, PORT WAYNE, IND., James Geary, Manager.

MUSIC HALL, PITTSBURGH, PA., W. D. Evans, Manager.

ACADEMY OF MUSIC, CUMBERLAND, MD., Manager.

OPERA HOUSE, PATERSON, N. J., H. R. Jacobs, Manager.

LYCEUM THEATRE, PHILADELPHIA, PA., H. R. Jacobs, Manager.

ACADEMY OF MUSIC, READING, PA., H. R. Jacobs, Manager.

OPERA HOUSE, UTICA, N. Y., H. R. Jacobs, Manager.

NEW MUSIC HALL, NEWARK, O., CHE H. Rosebrough, Manager.

LYCEUM THEATRE, ROCHESTER, N. Y., A. E. Wolff, Manager.

CRONHEIM'S THEATRE, HOBOKEN, N. J., Siegfried Cronheim, Manager.

MUSIC HALL, WILKESBARRE, PA., W. H. Burgounder, Manager.

WALNUT STREET THEATRE, PHILADELPHIA, I. Fleischman, Manager.

NEW PARK THEATRE, PHILADELPHIA, I. Fleischman, Manager.

OPERA HOUSE, NEWARK, N. J., H. R. Jacobs, Manager.

CHERRY STREET OPERA HOUSE, GREEN BAY, WIS., J. P. Schumacher, Manager.

the dramatic profession, is continually developing new ideas which do not find their way into the hands of the public. Last week THE DRAMATIC MIRROR conferred with the managers of all the theatres in New York, advocating the idea of their respective orchestras rendering the "The Star Spangled Banner" as their audiences were leaving the playhouse. The result was that on Monday night that grand old national anthem floated into space from all the New York houses and blended into one grand chorus that awakened the angels and made them feel proud of the ones they had left on earth. THE DRAMATIC MIRROR printed the music in last week's issue so all could have it. Before many days shall roll into oblivion every theatre orchestra from the Atlantic to the Pacific, from the Gulf to the lines of Canada will glorify their audiences with "The Star Spangled Banner," all through the laudable effort of THE DRAMATIC MIRROR. Long may it reflect the interests of the stage.

Baltimore American.

To-morrow night several managers of New York city, including Messrs. A. M. Palmer, Daniel Frohman, J. M. Hill, H. C. Miner, Cecil Clay, E. G. Gilmore, Tony Pastor, T. Henry French, Rudolph Aronson, Charles Burdman, H. R. Jacobs and others, will inaugurate in their theatres the nightly practice of "playing out" their audiences with the patriotic strains of "The Star Spangled Banner." This idea was suggested to them by THE DRAMATIC MIRROR, which sent representatives to all the principal managers, to ask their consideration of the project and their co-operation therein, the idea being that, as the national anthem is always played when important national officials visit a theatre, the people being in this country the sovereigns, should be saluted with like honor. Managers all over the country are invited to join in the new movement.

Editorial from Albany Journal.

The English custom of playing the audiences out at the theatres with national airs will be introduced in New York city Monday night, when the leading theatres will at the close of the performance play "The Star Spangled Banner." It is suggested that it would not be a bad plan to play and sing "America," and similar combined religious and patriotic pieces more often than is done in some of our churches. It would give a variety that would not be altogether unacceptable.

Editorial from the New York Star, May 4.

The experiment of playing out theatre audiences to the music of "The Star Spangled Banner," which will be inaugurated at several city playhouses to-morrow evening, will be watched with interest. Similar patriotic practices obtain in the theatres abroad, and there is much of wholesome sentiment in the custom. The innovation ought to be received with such expressions of popular approval as will insure its permanent adoption here and in the other cities of the country.

J. W. Keller in the Sunday Dispatch.

One of the dramatic papers is agitating the question of having "The Star Spangled Banner" played in every American theatre at the close of the performance. The idea is a good one. It would not only familiarize many people with an air that they could not hum to save their lives, but it would be a certain signal to an audience that the play had ended. By all means let us have "The Star Spangled Banner," but always at the end of the performance.

The World, May 3.

The theatres will play out the audiences with "The Star Spangled Banner." The old anthem will never be played out itself.

Brooklyn Citizen.

The proposition made by W. B. Gross, of Augustus Place, a staff of managers, to have "The Star Spangled Banner" played nightly after the performances in the theatres throughout the country has been taken up by THE DRAMATIC MIRROR, and through the efforts of that paper the stirring strains of the national anthem will be heard in eighteen New York theatres to-morrow night, at the Amphion and Grand Opera House in this city, and at playhouses in many other cities. The new movement has the right ring in it, and it will no doubt be successful, especially when it is advocated by so able and patriotic a journal as THE DRAMATIC MIRROR, which always leads in anything that will aid in the advancement of the American stage.

PROFESSIONAL DOINGS.

MANAGER CHARLES W. CHASE, of the Hettie Bernard-Chase company, writes to THE MIRROR charging the Carrie Lamont company with stealing the press notices of the Bernard-Chase company. The heralds of the Lamont company are a *fac simile* of the Chase company except that "Carrie Lamont" is substituted for "Hettie Bernard-Chase."

The Louisville Board of Trade unanimously decided to secure a box in the name of that organization during the production in New York of Mrs. Rachel McAuley's new play. This action is in recognition of many generous acts which Mrs. McAuley performed while her late husband was a manager in Louisville.

FRANK M. NORCROSS is organizing an operatic farce-comedy company, which will open its season on May 26 in New England. It will be entitled The Julie Persians and the farce-comedy which he will produce will also be known by that name. The music, as is well known, is by Lecoq and the book by Matt Woodward. There will be eight ladies and four comedians in the company. Minerva Dorr is the prima donna.

LEW DOCKSTADER is reported to have made a great success with Primrose and West's Minstrels.

EDWIN BOOTH has obtained permission from the Trustees of Trinity Church to have George Frederick Cooke's monument restored, and the work is now going on. It will be completed by June 12.

HATTIE GRINNELL (Mrs. Charles Moller), the well-known burlesque actress, died in this city on last Friday and was buried on Monday. Before entering the ranks of the burlesquers, Miss Grinnell was a vaudeville performer.

HELEN BLYTHE will close her season on the 26th inst. at Williamsburg. During the entire thirty-seven weeks that she has been out under the management of J. F. Brien but two changes have been made in her company, and this despite the fact that the organization has wrestled with land slides, washouts, snow blockades and the grip.

HARRY T. WILSON, an advance agent, whose last engagement was with the Victoria Vokes company, died on Sunday last at Macon, N. H.

JACK MAHER has been engaged by Neil Burgess to play the jockey in The County Fair next season.

The new theatre at Worcester, Mass., was opened on Monday night with Shenandoah.

MARIE WAINWRIGHT closed her season in Chicago on Saturday night. She will spend the Summer in Saratoga and open her next tour at Pittsburgh on Sept. 15.

W. H. THOMPSON will play the title role in Mr. Potter of Texas when that play is produced in Buffalo on the 19th inst.

ALICE LEE and J. B. Everham are recent engagements for Richard Mansfield's company.

F. F. PROCTOR has leased the new Griswold Opera House at Troy, N. Y., from S. M. Hickey and will reconstruct it at a cost of \$10,000 during the Summer. The old house will be gutted, nothing being left but the walls and the roof, and the interior will be entirely new. Work will begin as soon as the present season of the house is ended.

THE STEP-DAUGHTER is the title of Annie Ward Tiffany's new play, and its first production, on the 19th inst., will be at Lawrence, Mass.

PATRICK will open her season in her new comedy-drama, The Midnight Call, at Miner's Newark Theatre, on next Monday night.

JENNIE YEAMANS will be the soubrette of Harrigan's new company next season.

Mrs. GEORGIE DICKSON has been engaged for Stuart Robson's company for next season.

GEORGE BACKUS has been engaged for the Held by The Enemy co. which left this city for Duluth, Minn., yesterday (Tuesday).

NEIL BURGESS recently requested Prof. E. R. Gleason to honor the theatrical profession with a special matinee before leaving New York. Acting on this request Prof. Gleason has agreed to give a professional matinee next Friday and promises a grand programme for the occasion.

AN ORIGINAL PLAY, is the title of a new play by Olma E. Graeve, to be presented at the Union Square Theatre this (Wednesday) afternoon.

H. J. LESLIE, the owner and manager of the Lyric Theatre, London, arrived here on Friday last on the *Lahn*, and is negotiating with Rudolph Aronson to put The Red Hussar, a new comic opera by Stephens and Solomon, on the stage of the Casino.

DAN SULLY closed his season at the New Park Theatre on last Saturday evening and will leave this week for the Catskills, where he will spend the Summer breaking in young colts and otherwise amusing himself on his stock farm. The Millionaire will be his principal play for next season and the chances are that nothing else will be produced. The season which is being booked by Klaw and Erlanger will open in Boston on Sept. 8.

A. P. DUNLOP telegraphs from Chicago that Nellie McHenry's departure from farce comedy to mild drama, which was made at the Haymarket Theatre, Chicago, last Sunday night through the medium of her new play, Lady Peggy, was most successful.

The report that Mrs. Sol Smith has been engaged for the production of Blue Jeans, is incorrect. The veteran actress is still at liberty.

"The Star Spangled Banner" is the recognized national air. Some managers prefer "Columbia." It doesn't much matter which is selected, so long as one of them is played.

It is reported that Manager P. Harris, owing to failing health, has offered his theatres in Minneapolis and St. Paul for sale, and that negotiations to effect the transfer for a good round sum are being made with St. Paul parties.

CHARLES FREW, the clever character actor, closed his season with the Fairies' Well company on last Saturday night at Indianapolis, and is at liberty for next season.

CONTRACTS were signed on Saturday last by which W. R. Wilson's new play, The Inspector, is to be produced at the Fourteenth Street Theatre about Nov. 10.

GEORGE H. JESSOP, the well-known playwright, will sail for Europe on the *Tenonic* on the 28th inst., returning about the middle of August when the new play which he is writing in conjunction with Brander Matthews for E. H. Sothern will probably be produced.

The Pearl of Pekin has been compelled to disband as a result of the railroad disaster at Staunton, Va., last week. Louis Harrison is suffering from a severe scalp wound, and lies in a precarious condition. The following members of this company have compromised with the Chesapeake and Ohio Railroad for the sums mentioned below: E. A. Stevens, sprained shoulder, \$500; Mrs. Edward Webb, leg bruised, \$400; Ione Dunham, sprained ankle, \$300; Edith Miller, compound fracture of ankle, \$1,000.

The following people comprise the company which Maude Granger has selected for her Summer tour of Inherited: Harry Mainhall, Claude Brooke, John Findlay, Harry French, Fred. Dodge, Esther Williams, Carrie Elberts, Nellie Atkins, Jennie Elberts and Little Baby Parker. Manager W. M. Wilkinson will travel in advance of the organization, while Arthur C. Aiston will act as treasurer.

EMMA THURSBY's series of concerts in Florida and Virginia are reported to have proved remarkably successful. Next Fall, under the management of Henry Wolfsohn she will visit the Pacific slope, and British Columbia, returning by way of Texas and the South.

FLORENCE J. BINDLEY wishes THE MIRROR to state that she is merely under salary to Mrs. Emma Frank and has nothing whatever to do with either making or canceling dates. This statement is necessitated by the fact that her trunks were attached recently, for non-appearance at Akron, O., two years ago.

ADA DRUMMOND will go on the road next season with The Little Jewel and a strong company. The play has already been extensively booked.

CLEVELAND'S MINSTRELS promise to present some extraordinary features of interest next season. It is said that among other burnt-cork knights engaged are: Billy Emerson, Billy Rice, W. P. Sweatman, Hughey Dougherty, Luke Schoolcraft, Signor Benedetti and Walter Hawkins.

MANAGER W. F. FALK wires THE MIRROR that A Long Lane or Pine Meadow scored a great hit at the Grand Opera House, Chicago, where it opened on last Monday night. The principals in the cast received double calls after each act.

At the annual meeting of the Amaranth Dramatic Society, held on Monday evening in Brooklyn, the following officers were elected: President, Percy G. Williams; Vice-president, R. W. Buttle; Secretary, Frank Hamlin; Financial secretary, Harvey Smith, and Treasurer, F. H. Evans.

ADOLPH JACKSON, who has been playing Nicolai Naigoff in Siberia this season, was especially engaged to play Clay Brittain in The White Slave, at Providence, last week.

ADDIE CORA REED, the well-known prima-donna who is at present with Stetson's Gondoliers company, will close her engagement on Saturday night.

L. V. TAYLOR, sister of Henry D. Guion, died on Sunday last.

ADELE AUS DER OHE, who sailed last week on the *Ens* will return to America early in September when she will resume her Southern and Western tours under the management of Henry Wolfsohn.

MR. BUCKLAND'S REPLY.

New York, April 29, 1890.

To the Editor of The Dramatic Mirror:

SIR.—My attention has lately been called to a letter published in your paper of April 12, in which a wig-maker of the town, with apparently very questionable motives, takes occasion to attack and misrepresent me.

The gentleman's indignation is directed against an article in the New York Herald of March 30, which contained among other things an interview with me.

The retributive way in which "curses come home to roost" finds a beautiful example in his more vigorous than judicious onslaught, owing to the fact that the part of the article which he attacks most vigorously was not written by myself, but was culled by a reporter from the very twenty-four men whom Mr. Helmer refers to as brilliant exponents of his art!

Against these gentlemen I make no criticism except to say that I have read the latter part of the *Herald* article, inspired by them, and also a column and a-half more of the same interesting(?) character which made up an article on make-up already in type, when a second reporter called on me, but which, alas! will never gladden and instruct posterity, as the Editor of the *Herald* cut it out in order to make room for my interview. Can he in doing so have cut Mr. Helmer's heart-strings as well?

When I was shown the copy of this previous article and told both must be rolled into one, I insisted that in the published article I should not be held responsible for what followed my interview, inasmuch as that, like Mr. Helmer, I did not agree with all of it.

It will be found that what I saw ends with the quotation marks towards the middle of the second column, though unfortunately my pictures are strewn through the article in a misleading way.

Where Mr. Helmer has attempted to attack what I actually did say, he has unconsciously (for certainly nothing could have been further from his intentions) agreed with me.

For example, in attacking my first point he says exactly what I wished to convey. His words are: "It is, unfortunately, true that some professionals do slight their make-up." In this he admits the point I would make, and it is needless to say that I have never included in the category the gentlemen he names, whom, like Mr. Helmer, I have always referred to and quoted as masters of the art.

On the second point he has raised he again, unwittingly, points my idea. He says: "There is not a company in the country whose work in this direction at every performance, from the juvenile lead to the old man, does not represent the whole gamut of make-up, and thus afford every 'supe' all needed opportunity."

It was with this desultory method of instruction in mind, and in distinction from it, that I spoke of systematic teaching, referring to an organized, continuous course of illustrative instruction, in which the work is progressively and systematically carried through its various gamuts, and where the key to the endless changes of the face is gotten at in a scientific way, through a study of the anatomy

my of the face and an anatomical analysis of the muscles of expression.

Has a systematic course of this nature ever been carried on in any organized institution before? Not to my knowledge. I wonder if Mr. Helmer himself could explain to me in a satisfactory manner the action, outward expression and meaning of certain involved muscles of the face, a familiarity with which is essential to any clear idea of the gamuts of expression.

Indeed, yes. I have seen the text books on the subject, and have read them all—once. But I will admit they are not in my library. The last column of the *Herald* article reminds me sadly of them.

In conclusion, permit me to nail the unjust imputation against the Mephistopheles make-up, which is not done justice by the *Herald* sketch. In the first place, it is my makeup which has the advantage of priority over Mr. Morrison's (which I have never seen) and was studied in London during the first run of Irving's Faust. A single glance at the photograph itself is sufficient to silence Mr. Helmer's imputation of plagiarism, and I enclose a copy that it may be examined at your office by any one who is interested in the controversy. It has, moreover, Mr. Irving's personal approval and endorsement.

For obvious reasons, and in a manner characteristic of such attacks, Mr. Helmer does not even attempt to criticize the few ideas which constitute the gist of what I said, and indicate my method.

It is much to be regretted that the conscientious efforts of the younger generation of the profession to put thought and brains into their work, should excite so much contempt in some quarters, and I trust that with the fair-mindedness your paper ever shows you will do me the justice to vindicate the truth of this matter.

WILL A. BUCKLAND.

* * The rates for "Open Time" in THE DRAMATIC MIRROR are: One announcement (one date), 10 cents; for each additional date, 5 cents. Subsequent insertions at same rates.

OPEN TIME

The Following Dates are Offered to Traveling Managers. Write or Wire.

ALBANY, N. Y. — Proctor's Opera House, May 19—week; May 26, 27, 28.

BOWLING GREEN, KY. — Potter Opera House, September 3, 4, 5, 6.

BROOKLYN, E. D. — Jacobs' Theatre—week May 12 and June 2.

BRIDGEPORT, CONN. — Hawes Opera House all May excepting 12-17.

BROWNSVILLE, TENN. — Opera House, Oct. 1.—Fair week.

BUFFALO, N. Y. — Court Street Theatre—weeks June 2, 16, 23.

CHICAGO, ILL. — Clark Street Theatre—weeks June 2, 30, July 7, 14.

CHICAGO, ILL. — Academy of Music—week July 7.

CLEVELAND, O. — Jacobs' Theatre, June 23, 30.

HARTFORD, CONN. — Proctor's Opera House—weeks May 19 and 26.

HOBOKEN, N. J. — Hoboken Theatre, May 14, 19, 20, 21, 26, 27, 28.

KANKAKEE, ILL. — Arcade Opera House, July 3, 4.

LANCASTER, PA. — Fulton Opera House, May 12—week, 19, 20, 21, 24, 25, 26.

LYNN, MASS. — Proctor's Theatre, May 12, 13, 14—weeks of 19 and 26.

MONTREAL. — Theatre Royal, June 9, 16, 23.

NEW YORK CITY. — Third Avenue Theatre, June—weeks 16, 23.

PATERSON, N. J. — Opera House, May 22, 23, 24, 29, 30, 31.

PHILADELPHIA. — Chestnut Street Theatre weeks May 19 and 26.

PHILADELPHIA. — Continental Theatre, May 19—week.

PHILADELPHIA. — Lyceum Theatre, June 2—week.

ROCHESTER, N. Y. — Academy of Music, June 9, 16—weeks.

SYRACUSE, N. Y. — Grand Opera House, May 26, June 2.

TRENTON, N. J. — Taylor Opera House, May 16, 17, 24, 29.

TROY, N. Y. — Jacobs' Theatre, May 26.

TORONTO, CAN. — Grand Opera House, June 9, 16, 23.

UTICA, N. Y. — Jacobs' Theatre, May 13, 15, 16, 17, 19, 21, 22, 26, and all June.

WILMINGTON, DEL. — Grand Opera House, May 12 to 16, 19 to 23, 29, 30, 31.

WORCESTER, MASS. — New Worcester Theatre, May 29.

IN OTHER CITIES.

PHILADELPHIA.

The average business of the week ending 3 was quite satisfactory, although but few novelties were presented.

Chief among the new attractions was *The Shatchen*, which was seen at the Walnut Street, and which was presented by M. B. Curtis and Lewis Morrison. The play, it is claimed, was written by Henry Doblin and Charles Dickson, but it has been whispered that it is really an adaptation from the German. It has been explained that the title, *The Shatchen*, is a coined word of German and Hebraic origin, meaning a "marriage broker." The object of the play, we are informed, is to depict the Hebrew as he exists. A noted writer claims that every man represents in himself a trinity, the real man, the man he thinks himself to be, and the man as he seems to others. The effort of this play is really to portray the Hebrew as the second person of the trinity, or, in other words, to give him a chance for a more heroic and picturesque stage embodiment than is usually accorded him. The dramatic action of the play proceeds from the marriage of a Hebrew youth with a Christian maiden. The young man is promptly pronounced an apostate by his father and disowned by him. The heroic figure of the play is this same father, Joseph Lewis, a wealthy Hebrew clothier, who is metaphorically clad in an invulnerable armor of virtue, which gains effulgence by the blackness of its Gentile environment. The *Shatchen*, by the way, is an episodic character unnecessary to the play except in his capacity of fun maker, but without whom the play would be extremely short-lived. The defects of the play are, first, that it is unreal, especially in the portrayal of its two strongly contrasted characters, Joseph Lewis, the Hebrew merchant, and James Nickerson, the Gentile banker. Experience and dearly-bought knowledge of human nature has taught us all that no man, no matter what his race or creed, would make the heroic sacrifices which the former offers upon the altar of friendship, sacrifices which even threaten his own impoverishment; nor would any man occupying the honored position of the banker, blessed too as he was with a charming family, bestow the last ten thousand dollars which stood to his credit in bank upon a woman, his guilty love for whom had brought him to the verge of bankruptcy. The introduction of this woman is also a blemish, for though she is styled upon the bills an adventuress, she would be more properly described by a far harsher name, and one that would not look well upon the programme. Her taunt to the banker, when she learns of his ruin, that his money had purchased not her love but her loveliness, and that the exchange was equitable barter, is in exceedingly bad taste. Again, there is dignity in the silence of the *mens conscia recti*, and ignominy in the task of vindication. If the Hebrew is occasionally caricatured upon the stage, he has the satisfaction of knowing that he shares the fate along with every other people of marked characteristics of speech and manner, and that in this country at least his business standing is of the highest, and his social status subject only to his own will and individual conduct. Finally the play is of bad construction because the culmination of dramatic intensity is reached at the end of the second act, when the old merchant learns of his son's marriage, and opens upon him the floodgates of angry reproach, the inevitable reconciliation which follows in the subsequent and final act, producing, as such scenes must always do, an anti-climax. The play was excellently performed, Mr. Morrison's impersonation of the role of Joseph Lewis being especially commendable. He constantly displayed the dignity of unostentatious worth and goodness, and in his stormy scene at the end of the second act his impassioned acting afforded a splendid exhibition of dramatic force and artistic skill. Mr. Curtis gave to the role of Meyer Potowky, the *Shatchen*, that sort of treatment which made his Sam'l of Posen so popular. He kept the audiences in constant good humor and made a very decided hit. Rosabel Morrison, as Alice Nickerson, made a charming debut, and in fact almost every member of the co. was entitled to the highest praise. The scenery, which was painted from designs by Phil Goatcher, was very pretty, both in design and color. Mr. Morrison was indisposed during a portion of the week, and at the last two performances his role was assumed by S. C. DuBois, who filled it with credit. George Osborn will take Mr. Morrison's place this week. The *Shatchen* was undoubtedly a popular success here, and will probably so continue in other places, but it is almost a one part play, and will depend for favor largely upon the eccentric comedy of M. B. Curtis. Kate Castleton in *A Paper Doll* week of 5.

At the Chestnut Street Opera House Augustin Daly's co. gave a very unsatisfactory performance of *As You Like It*. The attendance suffered somewhat in consequence, but a revival of 7-20-8 near the close of the week caused a better showing. The *Stepping Stone* week of 3.

The New York Casino co. at the Chestnut Street Theatre secured good business by a revival of *Erminie*, in which both Mr. Stevens and Mr. Powers made a great hit. The Duff Opera co. week of 5.

Francis Wilson completed his engagement at the Broad Street Theatre, but made a mistake in substituting *The Oolah* for *The Gondoliers* upon his final week. There was a marked falling off in attendance. Amateur entertainments week of 5.

Little Lord Fauntleroy played to good business at the Park Theatre. Tommy Russell was restored to the cast in compliance with numerous requests. Gertie Homan was the alternant. The *Shatchen* week of 5.

A Hole in the Ground played to fair business at the Arch Street Theatre. George

Richards appeared in the cast and was warmly welcomed. Charles Arnold in *Hans the Boatman* week of 5.

Devil's Mine, with Fred Darcy in the leading role, had a satisfactory week at the National Theatre. *Knights of Tyburn*, or Jack Sheppard, week of 5.

Harry and John Kennell's co. gave an excellent entertainment at the Central Theatre to good business. Harry W. Williams' co. week of 5.

Only a Farmer's Daughter played to moderate business at the Standard Theatre. S. E. Ryan in *The Long Strike* week of 5.

At Forepaugh's Theatre the sensational melodrama *Fair Play* did a fair business. Bryant and Richmond in *Keep It Dark* week of 5.

Mattie Vickers in *Jacquine*, or, *Pats and Diamonds*, received a cordial welcome at the Continental Theatre and played to satisfactory business. John W. Ransome and James B. Radcliffe in *Across the Atlantic* week of 5. Dore Davidson and Annie Austin in *Guilty Without Crime* had a satisfactory week at the Lyceum in spite of the idiotic title of their play. James Reilly in the *Brown Maher* of Caribbea week of 5.

Madame Neville and her son, Augustin, had rather a light week at the Kensington Theatre in *The Boy Trump*. *Go-Won-Go Mohawk* week of 5.

Carnegie Opera House closed its season 3, having made the usual good record.

W. G. Gilmore obtained on April 30 a verdict against Gustave Amberg for \$57.25 upon the second trial of a case of breach of contract, in January, 1895, concerning the services of Prudence Grigolatti, known as the Flying Fairy.

The chorus engaged for the forthcoming production of *The Sea King* is now rehearsing. All of the principal roles have been filled with one exception, and the cast will be unusually strong. Mr. L. Ottomier, under whose stage direction the opera will be produced, is here on duty.

BOSTON.

The Silver Falls, Sim's and Peitt's new romantic four-act drama, was produced at the Boston April 28 on the same scale of magnificence that has characterized similar pieces in the past at that house. The co. is a strong one and contains several old Boston favorites.

All the Comforts of a Home is in its last week at the Museum. It is to be followed next week by *The Passing Regiment*.

Fanny Davenport closes her engagement at the Park 10.

The Gondoliers has been an immense success at the Globe thus far, but will be taken off this week to give place to *Iolanthe*.

Aunt Jack is doing a tremendous business at the Tremont, and it is probable, notwithstanding the manager's original plan, that no other piece will be presented during the company's stay.

Alexand Salvini opened at the Grand Opera House 5 in *A Child of Naples*. The piece is finely staged and the co. is an excellent one.

Shadows of a Great City opens at the Howard May 5.

Mary Shaw was warmly welcomed at the Hollis Street 5, when she made her appearance in *A Drop of Poison*.

Richard Mansfield allowed his temper to get the better of his judgment the other day, and rushed into print to denounce the critics of the country and those of Boston in particular for their expression of opinion in regard to his conception of the character of Richard III. The critics, according to Mr. Mansfield, are "insects gnawing at the root of the stage," "burdened by ignorance and inspired by malice, and incapable of appreciating a great intellectual conception or performance. None of the critics, however, took the attack seriously, and Mr. Mansfield is said to be already sitting on the stool of repentance. The houses on his Richard nights are hardly worth playing to.

For more than a year there have been occasional rumors as to the building of a new theatre in Bowdoin Square. It is now announced that Mr. Charles Atherton, as the agent of a syndicate, has leased for twenty years an estate in the locality, adjoining the Coolidge House and very nearly opposite the Revere House, on which will be built this season a theatre with about a seating capacity of the Globe. The plans have been made, and \$150,000 has been paid for land in addition to that leased. There are to be six fire-proof entrances, two main entrances from Bowdoin Square and side entrances from Chardon, Hawkins and Alden Streets. The new house will be devoted to the same style of entertainments as the Howard does at present, sensational melodramas, variety business, etc.

SAN FRANCISCO.

April 29.

The chief topic of the moment is the unfortunate turn which John Maguire's lease-ship of the Grand Opera House has taken. The house closed on April 26 for an indefinite period. Mr. Maguire, the lessee, departed for Butte City, Mont., and is said to have left some debts behind him, with no available assets. He sent a telegram to close for three weeks "for reorganization," and stating that he would return next Saturday.

The Bostonian Opera co.'s receipts at the Baldwin amounted to \$21,000. Herrmann's Vandevilles opened last night. Trewey made a tremendous hit. Rhea in *Josephine* sent, followed by Wilson Barrett.

Nat Goodwin closed a successful engagement at the California last night. The New York Shemendush co. opened for three weeks.

Zig-Zag continues another week at the Bush Street Theatre, where the attendance is moderately good. Joseph Haworth opens in *Paul Kewar* 5, followed by W. H. Crane in *The Senator*.

Alone in London is the new bill at the Alcazar. A Soap Bubble Comedy co. follows, after which Oliver Doud Bryan will present a play new to San Francisco.

A first night at the Tivoli Opera House has

hitherto meant nothing, but last night reversed the rule in an exceptionally large and fashionable audience, musically inclined, to hear the initial performance of *Orpheus and Eurydice*. Henry Norman as Jupiter did effective work. Mr. Hamilton as Styx gave a fine solo, which received several encores. Hattie Delaro Barnes was statuesque as Venus. Tellulah Evans as Eurydice gave an exquisite interpretation of Offenbach's lovely music. Diana is not congenial to clever Alice Gaillard, as she is seen so much in operatic male characters, but she did her best and was well received. *Orpheus* is doubtless on for a good run, as nothing is underlined. Peter Robertson is not going East. He is busily engaged on his comic opera *His Majesty*, which is likely to prove a success.

CLEVELAND.

Charles Arnold, as *Hans the Boatman*, did a good business at the Opera House 1-3, the opening night being for the benefit of *Manager Welfare and Treasurer Coon*. Bristol's *Horses* 5.

Kate Castleton in *A Paper Doll* did a large business at the Lyceum 28-30. Cleveland's Minstrels, with Hughie Dougherty and Billy Emerson, appeared to crowded houses during the remainder of the week.

Master and Man pleased good sized audiences at Jacobs' Theatre. *Kidnapped* week of 5.

Phillips' *Uncle Tom's Cabin*, with two brass bands and double co., did a good business at the Star.

Negotiations were completed 23 by which Gus Hartz, manager of the Opera House, will manage Richard Mansfield next season. This will not interfere with the Opera House affairs, as Mr. Hartz will remain in Cleveland.

ST. LOUIS.

The return engagement at the Olympic Theatre of Wilson Barrett, April 27, was more brilliant and successful in every way than his first. Large and fashionable audiences attended every performance, and Mr. Barrett was called before the curtain repeatedly. His repertoire included those of his plays that he gave during his first engagement, and in addition *Ben-My-Chree*, which had never been presented here before. Mr. and Mrs. Kendall week of 5.

The famous German actor, Ernst Possart, was very successful in his engagement at the Grand Opera House. He is a powerful actor, completely sinking his individuality in his part. A repertoire was given, changing nightly. His co. gave him excellent support, and each performance was as thorough and complete as stage management could make it. The same attraction remains week of 5.

The Fakir Company played an engagement at Pope's Theatre this week of 5th. Both skit and co. were only fair. Maggie Mitchell week of 6th.

Woman Against Woman at the People's Theatre, and only a fair business. Miss Wheeler, in the leading part, gave a strong and able impersonation of the role.

The Streets of New York was presented in a satisfactory manner at the Standard Theatre week ending 3.

The season at the Grand Opera House and Olympic Theatre closes after the next week's attractions.

Pope's Theatre remains open until about the first of June.

Miss Marcoux, who has written a strong play, *For Russia*, which Manager John Norton says has much dramatic power in it, has decided to produce it at the Grand Opera House during this month. It will be presented by the Hinchcliff co.

Mrs. Holman-Hinchcliff, a society lady of this city, who has been under the instructions of Manager John W. Norton, has decided to adopt the stage, and will give three performances 14-16 at the Grand Opera House. Manager Norton gives great promises of her ability.

After the benefit by Wilson Barrett for the Press Club he and his co. were banqueted by the club.

BROOKLYN.

Charles A. Gardner's engagement at the Grand Opera House week ending 3 was one of the most successful he has played in this city. McCarthy's *Mishaps* 5.

Mr. Barnes of New York filled the Park Theatre at every performance week ending 3. The last week of the season commenced 5 when Rose Coghlan played *Peg Woffington*.

Fannie's *Slave* did well at the Brooklyn Theatre. *The Paymaster* 5.

The May Howard co. did a large business at Hyde and Behman's. A specialty co., including the American Four and Courty and Fox opened 5.

Rose Hill's Folly co. opened at the Gaiety 5.

BROOKLYN, E. D.

The Jefferson-Florence Comedy co. opened 3 for three performances in *The Rivals* to packed houses. Robert Mantell in *The Corsican Brothers* 5.

Annie Pixley in repertoire at Lee Avenue Academy of Music to good business week ending 3.

Across the Atlantic drew good houses at Proctor's Novelty week ending 3. *The Devil's Mine* 5.

KANSAS CITY.

E. H. Sothern in *Lord Chumley* and *The Highest Bidder* drew well at the Coates April 27. His *Lord Chumley* was highly appreciated; though the first impression is that the character is an extreme caricature, yet as the performance advances and one becomes accustomed to Mr. Sothern's work, the coloring of a strong character appears, and is plainly seen in the closing act. Mr. Sothern's co. gave admirable support. Maud Adams, who created a very favorable impression in *A Midnight Bell* early in the season, grew in favor with the audience in her small part.

Under the *Loah*, a sensational melodrama, drew good houses at the North Street week of 28. Walter S. Sanford, a capable young

actor, does some clever work in the leading role. The co. as a whole, is worthy of mention for its good work. Reuben Gine 5.

Roscoe and Swift, with a very fair co., presented *Uncle Tom's Cabin* at the Midland week ending 3 to a large audience. W. A. Whitecar in *La Vendetta* 5.

PITTSBURG.

Edward Harrigan presented *Old Lavender* at the Bijou to fair-sized and well-pleased audiences week ending 3. Mr. Barnes of New York 5.

A Dark Secret, with Edward Hanton and George Hoamer, drew largely at the Grand Opera House during the week ending 3. *Little Lord Fauntleroy* 5.

The Ada Henry Burlesque co. did a good business at the Academy week ending 3. The American Macs' comb. 5.

The Hardie and Von Leer co. in *On the Frontier* did a very large business at Harris' week ending 3.

Harry Davenport and Isabel Archer have signed with Edward Harrigan for next season.

BALTIMORE.

Duff's Opera co. closed a brilliant engagement 3 at Ford's Opera House and appeared during the week in splendid revivals of *Pinafore*, *Mikado* and *The Pirates*. Taken altogether they were the best performances of these operas ever given here. The chorus was large and well drilled, the solo parts in thoroughly competent hands, and the stage-setting and costuming especially handsome and attractive. The audience liked the house at every performance and were extremely appreciative. *Dark Secret* 5.

The Boy Scout drew fair houses at Forepaugh's Temple Theatre week closing 3. Webster-Brady's *She* 5.

At the Monumental Theatre, Rose Hill's English Folly co. did the good business usual at this house and closed the second engagement here this season week ending 3. Ramza and Arno's Specialty co. 5.

George Atkins and Edith Crolus appeared at Front Street Theatre week ending 3 in *The Police Alarm* to very good attendance. Alice C. Reane in *Fair Play*.

Annie and Harry Myers, of the McCaull Opera co., are at their home in this city. They will remain until 12 when they go to Philadelphia, Miss Myers having been engaged to create a part in Richard Stahl's new opera, *The Sea King*.

Joseph Fay and wife (Minnie DeRue), of the Duff co., are pleasantly remembered as members of the Academy Summer Opera co. and popular among a large circle of acquaintances.

Dr. Hans Von Bulow was in Baltimore 30 ult., the guest of Asger Hamerick, director of the Peabody Conservatory of Music. The Peabody orchestra was hurriedly summoned and a concert was given to an audience of one, Dr. Von Bulow.

Louis Harrison is confined to his room at the Carrollton and his physician will not allow any visitors to see him.

The Lyceum will shortly be enlarged and opened in September as a first-class theatre with Edwin Booth as the initial attraction.

The Summer season of opera at Harris' Academy of Music opens 10. Black Hussar in the opening opera with Hubert Wilke as the star. In the meantime the house will be renovated.

E. E. Rice has retained Attorney General Whyte to bring suit against the C. and O. Railroad to recover damages for loss sustained by the Pearl of Pekin co. in the accident at Staunton, Va., on the 28th ult.

LOUISVILLE.

The Ovide Musin Concert co. gave a fine entertainment at the Masonic April 30 to a large audience of music-lovers.

Wages of Sin at Harris' did a fair week's business. O'Kane Helms, Louise Hall and Daisy Andrews did good work. Ada Gray opens in East Lynne 5.

At the New Buck the Hamlin and Hamlin Specialty co. offer a fine variety bill. Business fair.

The event of the week was the engagement of Booth and Modjeska at the Auditorium. Richelieu, Macbeth, Hamlet and Merchant of Venice were the plays given. They were magnificently staged, and the cast was all that could be desired. Charles B. Hartford, Otis Skinner and Maida Cragen deserving special mention. Madame Modjeska was seen at her best as Lady Macbeth and Portia, while Mr. Booth had his greatest opportunity in Hamlet. The audiences were large and appreciative. The Boston Symphony Club concert is underlined for May.

MR. AYRES' SYNTAX.

WHEELING, W. Va., April 24, 1896.

To the Editor of the Dramatic Mirror:

SIR.—In THE MIRROR of April 26, Mr. Geo. C. Jenks criticizes Alfred Ayres' use of the expression "so correct," and you quote Mr. Ayres as saying he doubted whether it would be easy to express the thought in any other way and be so clear and terse. Why not say, "so nearly correct?"

I have noticed several lapses in Mr. Ayres' English. When he wrote, "Mr. Byron Douglas errs in accenting *inquiry* on the first syllable. The pronunciation is very often heard even by tolerably good speakers," he certainly did not mean it was heard by good speakers, but used by them. And when in the same article he said "The good is that correct reading gets the effect out of the *language intended*," he certainly meant that correct reading gets the intended effect out of the language. As you say, even Homer nods. I regard Mr. Ayres as the most nearly correct of living writers in his judgment in orthography, but his syntax is not so carefully studied. Respectfully,

WILL S. FARIS.

[When Mr. Ayres was shown the above letter he remarked: "I am careful, yet I blunder rather frequently. Who doesn't? I always see something that I would change after I get into print."—EDITOR DRAMATIC MIRROR.]

seen here this season, presented her play of *A Drop of Poison* with decided success. The piece has a good moral tone throughout and is very interesting. Frank Moore in Nordick and Davy Crockett week of 5.—GAIETY: Lost in New York with its tank and steam yacht filled the house nightly week ending 3. Spider and the Fly 5.

TENNESSEE.

NASHVILLE.—THE VENDOME: The Ovide Musical Concert co. to a light house April 25. Katie Putnam 2, 3 to moderately good business. This brings to a close the regular season at the Vendome.—THE GRAND: The Stock co. presented *Passion's Slave* 25-30 and Josh Whitcomb 1-3. The attendance during the week has been very good.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE: *Alone in London* was presented April 25-27 to good houses. This co. produced a new play 25 by Arda La Croix, entitled *A Domestic Comedy*. The scene of action is at the home in the Adirondacks of Warren Ashleigh, a retired English merchant. Like the majority of new plays, it needs much pruning, cutting and alteration. The business in *Passion's Slave* the week to large houses.—SALT LAKE THEATRE: The Hyde Specialty and Minstrel co. did light business 24, 25.—ITEMS: Little Leigh, leading lady of the Alone in London co. is a Utah girl.—Beautiful silk-fringed souvenir programmes were distributed at the matinee of *A Domestic Comedy*. Mr. La Croix, the author, plays the Innate in this piece.

VERMONT.

RUTLAND.—RUTLAND OPERA HOUSE: Daniel Boone to a fair-sized audience April 25.

VIRGINIA.

RICHMOND.—THEATRE: House dark.—ACADEMY OF MUSIC: The Burglar April 25-26 to good houses. Boston Symphony Orchestra 2, 3.

WASHINGTON.

TACOMA.—TACOMA THEATRE: Cleveland's Minstrels 25-26 and Wednesday matinee to S. R. O. Paul Kaurer to excellent houses 25, 26.—ITEM: Henry Morgan, manager of the Theatre Comique in this city, died 26 from pleurisy of the heart.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Herrmann April 25 to large and delighted audiences. Thomas W. Keane 2, return engagement, and testimonial benefit to Frank Hennig, a member of the co., who was born in this city, drew a packed house.—GRAND OPERA HOUSE: Charles A. Leder's *Hilarity* co. 25-26 to good business. Chip of the Old Block 1-3; business fair.

WISCONSIN.

MILWAUKEE.—GRAND OPERA HOUSE: Aiden Benedict played to light business week ending 3. The piece, *Pablo Rostami*, if in the hands of a good co. would be a success. A Royal Pains 5.—TACOMA: Minstrels of Montana April 25 drew fair houses and gave satisfaction. The piece is commonplace, but the company is far better than those usually seen in this style of piece. Josie Loane was very successful as Monty. Theo. Hamilton as Rube Whitstret, Luke Martin as Bobby Rochester, Dollie Thornton as Matilda Rochester deserve special mention.—NEW ACADEMY: Bill May entertained a small audience 25. The Musical Society gave a highly successful production of *Orpheus and Eurydice*.—ITEMS: Manager Marsh assumed control of the New Academy 2. Treasurer Smith, of the Bijou, is on crutches, having sprained his ankle. Manager Litt has engaged W. H. Thompson to organize his opera co. for the autumn season at the Bijou.

ANTIGO.—BIJOU OPERA HOUSE: The Royce-Lanning Musical Comedy co. pleased a large audience April 25.

CANADA.

TORONTO.—GRAND OPERA HOUSE: Athani gave La Traviata 25 to the largest audience that ever assembled in this house, at advanced prices. Athani received a most enthusiastic reception, and at the close of the performance was recalled several times and finally in response to a general demand sang "Home, Sweet Home." The Boston Idealists last three nights of the week in repertoire. Reilly and Wood's *Vandellia* week of 5.—TORONTO OPERA HOUSE: P. F. Baker in *The Emigrant* and Chris and Lena was largely patronized week ending 1. One of the finest week of 5.—ACADEMY OF MUSIC: Louis James, supported by Victoria Bateman, did a very good business in a round of Shakespearean plays. The Old Homestead next.—ITEM: Manager Greene had a rousing success 25. During the play the popular manager was called before the curtain and presented by the employees with a handsome gold case, duly inscribed.—Edward Lloyd, the great English tenor, is booked here for 5. Advance sale very large.—John Sheehan joined the P. F. Baker co. here, being specially engaged to play Lena in *Chris and Lena*.

OTTAWA.—GRAND OPERA HOUSE: Athani Opera co. gave La Traviata 1 to a well-filled house at advanced prices.

LONDON.—GRAND OPERA HOUSE: The Boston Idealists gave an unsatisfactory rendition of *Lucia di Lammermoor* to a splendid audience April 25.

WINNIPEG.—PRINCE OPERA HOUSE: W. A. Brady's *After Dark* has just closed a phenomenal engagement at the Prince Opera House. The receipts for three performances were \$4,000. Winnipeg is ripe just now for good attractions, as there is plenty of money in circulation and the surrounding country is very prosperous.

DATES AHEAD.

Managers and Agents of travelling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ADRIAN BENNETT: Watertown, Wis., May 7, Janesville 8, Rockford, Ill., 9, Racine, Wis., 10.
AROUND THE WORLD CO.: Amsterdam, N. Y., May 7, Hudson 8, Rondout 9, Pohepsie 10.
AFTER DARK CO.: Glendive, Dak., May 7, Miles City 8.
ARNO: The Pines Co.: Alpena, Mich., May 7, week; Chybeagan 12-week; Sault Ste Marie 12-week.
AGUSTIN DALY'S CO.: Chicago, Ill., May 7-week.
ACROSS THE ATLANTIC CO.: Philadelphia May 7-week; Syracuse, N. Y., 12-week.
ANNE FIDLEY: Pohepsie May 7, Troy 8, 9.
ALEXANDER SALVINE: Boston, May 7-week.
BOOTLE'S BAY CO.: Cincinnati, O., May 7-week.
BROOKS-SAKER CO.: Philadelphia, May 7-week.
BARRY-FAY CO.: Rochester, N. Y., May 7-week; Watertown 12, Auburn 13, Oswego 14, Syracuse 15-17.
BOTH-MODJENKA CO.: Wheeling, W. Va., May 7, Youngstown, O., 8, Buffalo, N. Y., 9, 10.
BURKHARDT, JR. CO.: Des Moines, Ia., May 9, 10.
CHARITY BALL CO.: Norwalk, Conn., May 7, 8, 9.
WELLVILLE & BROTHERS: 9, Canandaigua 10, Newark 11, Lyons 12, Rochester 13, Little Falls 14, Amsterdam 15, Johnstown 16, Hudson 17, Kingston 18.
CHARLES A. GARDNER CO.: Coburn, N. Y., May 7, Albany 8-10, Brooklyn, N. D., 12-week.
CITY DIRECTORY CO.: N. Y. City Feb. 12-indefinite.
CHARLES T. ELIS CO.: Little Falls, N. Y., May 7, Bion 8, Utica 9, 10.
CLEAR SWEEP CO.: Cincinnati, O., May 7-week; New York 12-two weeks.
DAN MARON'S CO.: Cincinnati, O., May 7-week.
EVIE ELLISER CO.: Kansas City, Mo., May 7-week.
EDICE GOODRICH CO.: Lima, O., May 7-week; East Saginaw, Mich., 12-week; May 7 City 12-week.
EZRA KENDALL CO.: LaTraverse, Minn., May 7, Winona 8, Rochester 9, Manhat 10, St. Paul 11-12.
FORWARD HARRISON CO.: Newark, N. J., May 7-week.
R. P. SULLIVAN CO.: Elmira, N. Y., May 7-week; Corning 12-week; Pithsburg 12-week.
EVANGLINE CO.: Chicago, Ill., May 7, Salem, Ore., 10, Tacoma, Wash., 12, 13, Victoria, B. C., 14, 15, Seattle, Wash., 16, 17, Portland, Ore., 18-week; The Dallas 19, Walla Walla, Wash., 20, Spokane Falls 21, 22, Butte, Mont., June 2-6, Anacosta 7, Helena 8, 9.

R. H. SOTHERS: Tacoma, Wash., May 4-6, Seattle 7, 8, Portland, Ore., 12-week; San Francisco 13.
PAIR PLAY CO.: Baltimore, Md., May 7-week.
FRANK MAYO CO.: Providence, R. I., May 7-week; Bridgeport, Ct., 12-14, New Haven 15, 17.
FANNY DAVENPORT CO.: Boston April 28-two weeks.
PACIFIC CO.: Dayton, O., May 7, 8, Newark 9, Keyport 10.
FRANCISCA REDDING CO.: Ansonia, Ct., May 7-week; Holyoke 12-week.
PASTARMA (A) CO.: Council Bluffs, Ia., April 25, 26.
FORRESTER'S BURLESQUE CO.: Troy, N. Y., May 7-week; Boston 12-week.
FLOY CROWELL CO.: Altoona, Pa., May 7-week.
FRANK JONES CO.: Decatur, Ill., May 7-week; Centralia 12-week.
GOWONGO MOWAWK CO.: Philadelphia May 7-week.
GRACE ENNETT CO.: Columbus, O., May 7-week.
GRAY-STEPHENS CO.: Newark, N. J., May 7-week.
H. T. CHANFRAU: Petrolia, Can., May 7, St. Thomas & Chatham 8, Port Huron, Mich., 9.
HARRIS-VON LERER CO.: Wheeling, W. Va., May 7, HAND THE BOATMAN CO.: Philadelphia May 7-week.
HE, SHE, HIM, HER CO.: Frostburg, Md., May 7, McKeesport, Pa., & Washington 8, Bradock 10.
HETTIE BERNHARD-CHANCE: Chicago, May 7-week.
HOLFORD-ROBERTSON CO.: Davenport, Ia., May 7-week; LaSalle, Ill., 12-week; Springfield 13-week.
HUNTLEY-HARRISON CO.: Augusta, Ga., May 7-week.
IVY LEAF CO.: Toledo, O., May 7-week.
IDA VAN CORTLAND CO.: Chybeagan Mich., May 12-week; Sault Ste Marie 12-week.
JOHN T. MURPHY CO.: Oshkosh Wis., May 7, Appleton & Green Bay & Manitowish 12.
JOSEPH MURPHY CO.: New York City May 7-two weeks.
J. J. DOWLING CO.: New York City May 7-week.
JENNIE CALEY: Elmira, N. Y., May 7-week.
KATE CASTLETON CO.: Philadelphia May 7-week; Brooklyn, N. Y., 12-week; Jersey City, N. J., 13-week.
KATIE PUTNAM CO.: Ft. Wayne Ind., May 8, Elkhart 9.
KATE PURNELL CO.: Troy N. Y., May 7-week; Montreal, Can., 12-week.
KATE CLAXTON CO.: N. Y. City, May 7-week; Brooklyn 12-week.
KNIGHTS OF TYBURN CO.: Philadelphia, May 7-week.
KEEP IT DARK CO.: Philadelphia, May 7-week.
KITTIE RHODES CO.: Boston, Pa., May 7-week.
KENDALLS: St. Louis, May 7-week; Buffalo N. Y., 12-14, Toronto, Ont., 15-17.
LITTLE NOUGET CO.: Washington, D. C., May 7-week.
LITTLE LORD FAUNTLEROY CO.: Pittsburg, Pa., May 7-week.
LESTER-ALLEN CO.: Baltimore, Md., May 12-week; Washington 13-week.
LONDON GAIETY CO.: Chicago, May 7-two weeks.
LOST IN NEW YORK CO.: N. Y. City, May 7-week; Philadelphia 12-week.
MORA CO.: Franklin, Pa., May 7-week.
MAUDE GRAMER CO.: Washington, D. C., May 7-week; Cumberland, Md., 12, Connellsville, Pa., 13, Washington 14, Beaver Falls 15, New Philadelphia, O., 16, Newark 17, Columbus 18-week.
MRS. GEORGE S. KNIGHT: Des Moines, Ia., May 7, Keokuk 8, Quincy 9, Kansas City, Mo., 10-14, Ft. Scott, Kas., 15, Archison 16, 17.
MONTIE CRISTO (O'NEILL'S) CO.: Denver, Col., May 7-week; Sioux City, Ia., 12, 13, Council Bluffs 14, Des Moines 15, Keokuk 16, Peoria, Ill., 17, Chicago 18-19-three weeks.
MRS. C. E. PRINCE CO.: St. Paul, Minn., May 7-week; Minneapolis 8-10.
MILTON MOYLES CO.: Duluth, Minn., May 7-9; Tower 9, Ashland, Wis., 10, Stillwater, Minn., 12, Chippewa Falls, Wis., 13.
MR. BARNES OF NEW YORK CO.: Pittsburg, Pa., May 7-week.
MAGGIE MITCHELL CO.: St. Louis, May 7-week.
MCKEE BARNES CO.: New Bedford, May 7, Astoria 8, Brockton 9, Taunton 10, Fall River 11, Newport R. I., 12.
MAIN LINE CO.: Detroit, Mich., May 7-week.
MCCARTHY'S MINNAPS CO.: Brooklyn, N. Y., May 7-week.
MASTER AND MAN CO.: Chicago May 7-week.
MOEY MAD CO.: New York City, April 7-indefinite.
MODEL COMEDY CO.: Marietta, O., May 7-week.
MARY SHAW CO.: Boston May 7-week; Philadelphia 12-week; Buffalo 12-week.
MAY BRETHERNE CO.: Beloit, Wis., May 7-week.
N. C. GOODWIN CO.: Portland, Ore., May 7-week.
MORSE FAMILY CO.: Columbus, Ind., May 7, Franklin 8, Shelbyville 9, Connersville 10, Middletown, O., 11, Franklin 12, Germantown 13, Miamiburg 14, Dayton 15, Greenville 16, Flaga 17.
NIGHT OFF CO.: Denver, Col., May 7-week.
NELLIE MCHEENY CO.: Chicago May 7-week.
NEGROTTA'S CO.: Grand Rapids, Mich., May 7-week.
NELLIE WALTERS CO.: Fort Scott, Kas., May 7, 8, Nevada, Mo., 9, 10, Pittsburg, Kas., 11, 12, Ottawa 13, Topeka 14-17.
NATURAL GAS CO.: New York City May 7-week.
ONE OF THE BRAVEST CO.: Chicago, Ill., May 7-week.
ONE OF THE PINKEST CO.: Toronto, Can., May 7-week; Chicago 12-two weeks.
OLD HOSCHER CO.: Toronto, Can., May 7-week; Pittsburg, Pa., 12-week; Youngstown, O., 13, Mansfield 14, Toledo 15, 16, Fort Wayne, Ind., 17, Elkhart 18.
POSTAGE STAMP CO.: Kalamazoo, Mich., May 7, Battle Creek 8, Ann Arbor 9, Ypsilanti 10, Toledo, O., 12-week; Detroit, Mich., 12-week.
PAT ROONEY'S CO.: Cincinnati, O., May 7-week.
PAIR OF JACKS CO.: Cincinnati, O., May 7-week.
P. F. BAKER CO.: Buffalo, N. Y., May 7-week; Cleveland, O., 12-week; 7, Fremont 10, Adrian, Mich., 11, Jackson 12, East Saginaw 13, Bay City 14, 15, Kalamazoo 16, Rock Island, Ill., 17, Davenport, Ia., 18, Muscatine 19.
PAUL KAUFER CO.: San Francisco May 7-week.
RENTBROW'S PATFINDER: Jackson, Mich., May 7-week.
RICHARD MANFIELD CO.: N. Y. City May 7-indefinite.
ROBINA VOLES CO.: N. Y. City April 7-indefinite.
ROYCE-LANNING CO.: Hancock, Mich., May 8, 9, Marquette 10, Newbury 11, Sault Ste Marie, Wis., 12.
ROSE COULMAN CO.: Brooklyn, N. Y., May 7-week.
RREKA: Burlington, Ia., May 7, Des Moines 8, Omaha, Neb., 9, Chybeagan, Wyo., 10, Laramie 11, Ogden, Utah, 12, Salt Lake 13, San Francisco 14-week.
ROYAL PAIN CO.: Milwaukee, Wis., May 7-week.
RUDEEN GLUE CO.: Kansas City, Mo., May 7-week.
SEVEN AGES CO.: Cincinnati, O., May 7-week.
SILVER FALLS CO.: Boston May 7-two weeks.
STUTTE'S CO.: Taylor, Tex., May 7-week.
SUE (GILBERT-DINCO) CO.: Youngstown, O., May 7, Dunkirk, N. Y., & Tonawanda 8, Niagara Falls 9, Lockport 10, Brockport 11.
SOCIAL SONGS CO.: Battle Creek, Mich., May 8, Ann Arbor 9, Toledo, O., 12-week; Detroit, Mich., 13-week.
SOAP BUBBLE CO.: San Francisco May 7-two weeks.
SHANTY QUEEN CO.: Pittsburg, Pa., May 7-week.
SOL SMITH RUSSELL: Penn Yan, N. Y., 8, Elmira 9, Strick Gas Co.: Tuxedo, N. Y., May 7, Chatham 8, Lodi 9, Watkins 10, Lyons 11, Amherst 12, Rochester 13.
SANTALLE COMEDY CO.: Bradford, Pa., May 7-week; Dunkirk 12-week.
SPIDER AND FLY CO.: Providence, R. I., May 7-week.
SHADOWS OF A GREAT CITY CO.: Boston May 7-week.
STILL ALARM CO.: Lynn, Mass., May 8-10.
STANDARD THEATRE CO.: Marion, Ind., May 7-week.
STUART ROSSON CO.: N. Y. City April 12-four weeks.
SUE (WEBSTER-BRADY) CO.: Baltimore May 7-week.
SPOONER COMEDY CO.: Boone, Ia., May 7-week.
STAR THEATRE CO.: Kansas City, Mich., May 7-week.
SHERMANSON CO.: Worcester, Mass., May 7-week.
TOWN LOTS CO.: Chicago, May 7-week.
THREE WIVES TO ONE HUSBAND CO.: Chicago May 7-week.
THOMAS COMEDY CO.: Red Wing, Wis., May 8-10.
TWELVE TEMPTATIONS CO.: Detroit, Mich., May 7-week.

TEXAS STREE CO.: Jersey City, N. J., May 7-week.
THORNTON OVER THE WORLD CO.: Danversville, Ct., May 8, Norwich 9.
TWO SISTERS CO.: Ann Arbor, Mich., May 8, Port Huron 9, London 10, St. Catharines 11, Hamilton 12, Toronto, Ont., 12-week; Montreal, Can., 12-week.
TIN SOLDIER CO.: Wilmington, Del., May 10.
TWO JOHNS CO.: Madison, N. J., May 7-9, Hoboken 10.
THREE OF A KIND CO.: Grand Rapids, Mich., May 7-week.
W. H. CRANE: N. Y. City Jan. 12-indefinite.
WILSON BARRETT CO.: Kansas City, Mo., May 7-week.
WILL O' THE WIND CO.: Washington, O., May 7-week.
WAGON OF NEW YORK CO.: Portland, Ore., May 7-week; Seattle, Wash., 12, 13, Victoria, B. C., 14, Port Townsend 15, Tacoma, Wash., 16, 17, The Dallas, Ore., 18, Walla Walla, Wash., 19, Pendleton, Idaho, 20.
WAGES OF SIN CO.: Cincinnati, O., May 7-week.
WORLD AGAINST HER CO.: Montreal, Can., May 7-week; Toronto 12-week.
WE US & CO.: St. Louis, May 7-week.
WOMAN AGAINST WOMAN CO.: Minneapolis, Minn., May 7-week; Milwaukee, Wis., 12-week.
WILD OATS CO.: Indianapolis, Ind., May 7-week.
WILLIAM TILLEY CO.: Lynn, Mass., May 7-week; Halifax, N. S., June 2-10 weeks.

OPERA AND CONCERT COMPANIES.

BOSTONIANS: Butte City, Mont., May 8-10, Helena 12-14, Chicago 15-four weeks.
BOSTON IDEALS: Utica, N. Y., May 7, Binghamton 8, Elmira 9, Syracuse 10.
BENNETT-MOULTON OPERA CO.: Minneapolis, Minn., May 7-indefinite.
CONRAD OPERA CO.: Reading, Pa., May 7-week.
CHARLES F. HODGINS CONCERT CO.: Westfield, Va., May 12.
EMMA ARBOTT CO.: Anacosta, Mont., May 5, 6, Ogden, Utah, 7, Salt Lake 8-10.
FRENCH OPERA CO.: New Orleans-indefinite.
GERMAN OPERA CO.: Chicago May 7-week.
RICH OPERA CO.: Philadelphia May 7-week.
McGOWAN FAMILY: Chicago May 7-week.
MACCOLLIN OPERA CO.: Charleston, S. C., May 7-week.
NASHVILLE STUDENTS (Theatre's): Chicago-indefinite.
PEARL OF PEKIN CO.: Philadelphia May 7-week.
RHINEHART OPERA CO.: Lawrence Mass., May 7-week.
THE GOODWILLERS (Theatre's) Co.: Boston April 25-indefinite.
THE GOODWILLERS (Henderson's) Co.: Chicago, April 28-three weeks.
TILL FAMILY CO.: Romeo Mich., May 7.
WILSON OPERA CO.: St. Paul, Minn., May 7-eight weeks.

VARIETY COMPANIES.

BENNETT BROTHERS: Louisville, Ky., May 7-week.
FORRESTER'S BURLESQUE CO.: Providence, R. I., May 7-week.
GUS HALL'S CO.: Chicago May 7-week.
HARRY BURLESQUE CO.: Harlem, N. Y., May 7-week.
LONDON SPECIALTY CO.: Newark, N. J., May 7-week.
LESTER AND ALLEN: N. Y. City May 7-week.
RIGHT OWLS CO.: Rochester, N. Y., May 8-10.
ROSE HALL'S CO.: Brooklyn, N. Y., May 7-week.
REILLY-WOODCOCK CO.: Toronto, Can., May 7-week.
TOBY PASTOR: Buffalo, N. Y., May 7-week.
VAIDIS SISTERS: Minneapolis, Minn., May 7-week; Milwaukee 12-week; Chicago 12-week.

MINSTRELS.

BRACH-BOWERS' MINSTRELS: Green Bay, Wis., May 7, Oconto 8, Marietta 9, Menominee 10.
CLEVELAND'S MAGNIFICENT MINSTRELS: Colfax, Ore., May 7, Spokane Falls, Wash., 8-10.
PRINCEBORN WEST MINSTRELS: New Haven, Ct., May 7.
WILSON'S MINSTRELS: Lexington, Ky., May 7, 8.

CIRCUSES.

ANDERSON'S CIRCUS: Poplar Bluff, Mo., May 8, Charleston 9, Fredericktown 10.
BASSMAN-SALEY CIRCUS: Brooklyn, N. Y., May 7-week.
BARTINE'S CIRCUS: Germantown, Pa., May 8.
POREPAUGH'S CIRCUS: Paterson, N. J., May 7, Reading, Pa., 12, Elmira, N. Y., 13.
HUNTING'S CIRCUS: Sharon, Pa., May 7, Hubbard, O., & Sharpsville 8, Greenville 10, Meadville 12, 13, Franklin 14, 15, Old City 16, 17.
LOVE'S CIRCUS: Susquehanna, Pa., May 7, Deposit, N. Y., 8, Walton 9, Delhi 10.
MAIR'S CIRCUS: McKeesport, Pa., May 7, Myersdale 8.
ROBBINS' CIRCUS: Westbury, R. I., May 7, Warren 8.
TAYLOR'S CIRCUS: Hebrides City, Neb., May 7.
WHITNEY'S CIRCUS: Lansing, Mich., May 7, 8, Mason 9, Danville 10.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINE: Easton, Pa., May 12, Philadelphia 13.
BRISTOL'S EQUINE: Cleveland, O., May 7-week.
GR. KENNAN: Lowell, Mass., May 7, Gloucester 8, New Bedford 9, Montreal, Can., 12-week.
GOSSETT'S EQUINE: Emporia, Kas., May 7, 8, Topeka 9, 10.
KELLAR: Westbury, R. I., May 7.
HARRISAL A. WILLIAMS: Troy, N. Y., May 7, Batavia 8.
SCHIEBEL BROTHERS: Pennsboro, W. Va., May 9, Clarkburg 10.

LETTER LIST.

The following letters are sent their contents this office. They will be delivered to the persons named or to their relatives. Letters not delivered after 30 days and unclaimed will be returned to the post office. Circulators and managers are notified from this list.

Abel, Florida
Adams, Edward
Adams, Sydney
Adams, Victor
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IT DIDN'T WORK.

To the beginner of the stage—to the feminine star going forth into the world to make theoric conquests and money—a word. Try the social racket. It may occasionally make you acquainted with grief, it is true, but there is money in it. A better idea of the drawbacks of this policy on the one hand, and its advantages, on the other, could scarcely be had than from a recent experience of mine while filling an engagement in one of the smallest Texas cities. We arrived town at noon Sunday, and were met at the spot by a carriage containing the local manager, who, in Texas, I find, is often guilty of a kind of extravagance. While being driven etel-ward it was hinted somewhat plainly by the L. M., that if Miss Lewis felt sufficiently refreshed in the evening to attend divine worship, it would help to "boom" business on the following night. My manager was smitten with a devotional spirit at once.

"Miss Lewis," he said, "was in the habit of going to church whenever the contingencies of travel did not preclude." As for himself and the company they might appear thoughtless and giddy at times, but down deep in their hearts was the desire to observe the Sabbath in a manner becoming Christians.

The prospect of divine service that evening was therefore in line with our most ardent sentiments and desires, provided, of course, the church were the largest and most popular in the place. Promptly at 7:30 p. m. we filed down the centre aisle (I, my manager and the company) to a commanding position in the second row, and, disposing ourselves for a picturesque devotional tableau, prepared to transfix the minister with the transcendent splendor of our good looks, and the glitter of our costly jewels. He did not seem to transfix. Early in the season, I had had splendid gown built for social emergencies, and though I wore it on this occasion with that dignity and repose that are peculiar to me when I am on exhibition, and with a high-born elegance which paralyzed the house—the congregation, I mean,—it all went for naught with the provoking preacher. I could see at once that he regarded me as an interloping rival, and I felt, as I met the determined speculation of his eyes, that it would be war to the knife as to which should receive most attention from the audience, my dress or his sermon. He was young, broad-shouldered and handsome, with a voice like the Delphic oracle, and when he commenced to preach, I felt my gown had met a foe man worthy of its lustre. It hadn't done so quite, however. As he kept on, I could see that he was losing ground while the dress gained in corresponding ratio, and ere he had uttered one half of his lines of instruction and admonition the labored listlessness of conscious defeat was beginning to show upon him. His time was yet to come. The benediction began. I was throwing all my devotional nature into the manufacture of a devout attitude when, horror! the big hat with which I had been magnetizing the audience, gave one careening tilt and tumbled off my head into the seat in front, rolling with a myriad of eccentric gyrations into the open space in front of the pulpit.

The wild grab I made for the hat and the involuntary groan of despair which accompanied it, must have been seen and heard by the preacher. He certainly saw the large woolly pup that had been sleeping near the altar railing and which, awakened by the collapse of the hat in its close vicinity, now sprang upon it and began tearing it to pieces. Evidently the preacher saw that his time for revenge had come, for he began at once to elaborate his benediction. I can't tell you half the things he asked the Lord to bless—every agonizing moment of the time was industriously employed by that pernicious pup in making crazy quilt material of my lovely hat.

In the haste of a quick toilet I had just brushed my hair up on top of my head, sticking a few hairpins in it to hold it there, and caring nothing for the hideousness of its looks in the satisfying consciousness that my hat would hide it. Now, the dreadful fascination of this awful spectacle was such that the men who were putting on their overcoats and gathering up their hats (as is the custom with men during benediction) paused to contemplate it—the spectacle—my hair. Women who have smiled and smiled again at a reception—when they knew the next minute would see their back hair fall upon the floor (one friend in particular I recall—her case was so sad—at a big dinner in Washington one of her handsome puffs fell from the top of her head into her plate of soup—*scene*—may think they have had some experience with grief, but, except they have stood fenced into a high pew with their head looking like an exaggerated brush heap, while a mealy pup made velvet samples of the best hat they had in the world, they don't know what trouble is.

All things have an end. "Amen" was said, and the ruined vestiges of a once glorious piece of millinery were rescued from its canine mutilator and returned to its enraged and agonized owner. I placed it on my head in the hope of covering up that tangled fright of hair, but the dismantled plumage and segregated trimmings hung down around my ears, and I snatched it off again. The manner in which I and my manager got out of that church reminded me more of the stampede of a *corps de supernumerary* caught loitering in the centre of the stage when the curtain goes up unawares, and the yell which rends the gallery on such occasions, could scarcely be more disconcerting to the supers than was the audible titter of that congregation to me as I passed hurriedly into the street. I vowed a big, strong vow (to myself) that I would be ill the next night and not play. I felt it would be inhuman to ask me to face these people again. I was very ill next day. My manager was an old-timer; he promised me a parlor car all to myself next season. (I have the most promising manager in the business.)

My difficult scruples were overcome, and I faced the music. The audience, on Sept. 6,

one, gave me an ovation. Still I think I paid for it many times over with the agony of those few awful minutes in church.

LILLIAN LEWIS.

THE DRAMATIC MIRROR

QUARTERLY.

EDITED BY HARRISON GREY FISKE.

The first number will appear on
SATURDAY, MAY 10.

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FOREIGN FOOTLIGHT FLASHES.

The title that George R. Sims and Henry Pettitt have chosen for their new burlesque is not remarkable for its originality. They will call it *Carmen up to Date*.

Jerome K. Jerome, the English playwright and author of *What a Woman Will Do*, is not overpleased with the recent success of that play in Philadelphia where it was produced by Wilson Barrett's company. It appears that the play, as Miss Eastlake bought it from Mr. Jerome, is very different to that produced, divers changes in the text having been made by Mr. Barrett. Hence the author's team.

Henry Arthur Jones' *Middleman* has already been seen in Amsterdam; it is shortly to be seen in Paris. The work of translation is now progressing and the play will probably be produced at a leading boulevard theatre. Pierre Berton will assume the part created by Mr. Willard.

Another blood-curdling Russian play is on the tapis. Joseph Hutton is said to be dramatizing his novel "By Order of the Czar."

Adelina Patti, writing to a friend in Paris, says she will not appear again in public after 1892, when her present engagements expire. We have heard something of this kind before.

A new play from the pen of A. W. Pinero is counted as an event of the London theatrical season. According to all accounts, however, his new comedy, *The Cabinet Minister*, produced at the Court Theatre on the 22d ult., was a failure.

Another equally unhappy London production recently was *The Linen-Draper*, a comedy-drama by two new playwrights, I. B. Brown and T. Thornthwaite.

Gus Harris, the enterprising lessee of the London Drury Lane Theatre, unlike Henry Irving, has apparently no scruples about figuring in more than one sphere of public life. It is understood that he has consented to be a candidate for Sheriff of London at the next election. He is now an energetic member of the London County Council.

Hermann Suderman, the now famous author of the Berlin success, *Die Ehre*, is engaged on a new play. The new work is said to surpass the last in its realism and the title to be *The Destruction of Sodom*.

The coming recital of *Macbeth* by Henry Irving and Ellen Terry, with incidental music by Sir Arthur Sullivan, is exciting great interest in London. In view of the incessant application for seats, the reading will be repeated at the Lyceum Theatre July 16.

A rumor from the Savage Club, London, says that Robert Buchanan's sense of humor has been so much improved since he has been working on his "adaptations from the French" that he has decided to turn his attention exclusively to comic opera.

Another rumor has it that Henry J. Leslie purposes bringing *The Red Hussar* to New York next Autumn, Marie Tempest, of course, to be in her original part.

George Grossmith has announced his intention of visiting America. He says he doesn't think the "Yankees" would appreciate his British humor. Probably not.

Sydney Grundy, the successful author of *The Village Priest*, declares his intention of devoting himself in the future to original work only. He says he is disgusted with the lack of native inventive powers, and the constant adapting from the French. But isn't this virtuous resolve taken rather late in the day, dear Mr. Grundy?

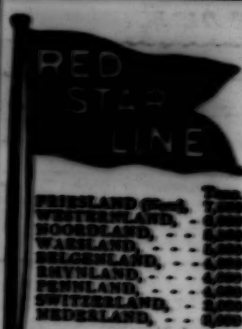
A bright London journalist has hit upon a particularly original title for a farce he has written. He calls it *My Mother*.

The title of Neville Doone's new comedy *A Lottery of Life* to be produced at the London Comedy Theatre to-morrow (Thursday), has been changed to *A Modern Marriage*.

Charles Wyndham seems to be buying more plays than he can possibly hope to produce in a lifetime. His latest purchases are Dr. Westland Marston's historical play *The Favorite of the King*, and *London Assurance*.

This latter he bought from Mr. Austin, who secured it at the recent sale of Dion Boucicault's plays for \$150.

Mrs. Langtry will be seen in London before long at *Eather Sandrea* in Sydney Grundy's powerful play. The *Jersey Lily* was used last week in London, and had to pay C. Haddon Chambers, dramatic author, the sum of \$250 for alleged refusal to accept a play for which she had contracted.



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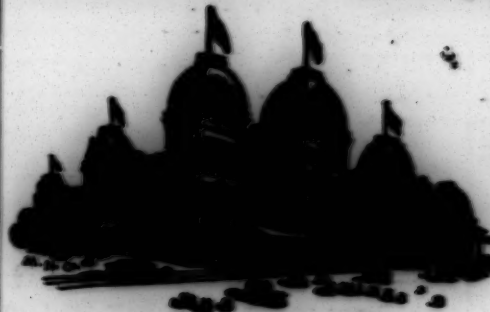
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